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# The ART NEWS

ESTABLISHED 1902

VOL. XXXIII, NO. 35 WEEKLY

NEW YORK, JUNE 1, 1935

PRICE 25 CENTS



"THE FALCON HUNT"

BRUSSELS, XVII CENTURY

*This tapestry, from the "Hunts of Maximilian" series, together with its companion piece was purchased by French & Company from the collection of the late Mrs. Whitelaw Reid sold by the American Art Association-Anderson Galleries.*



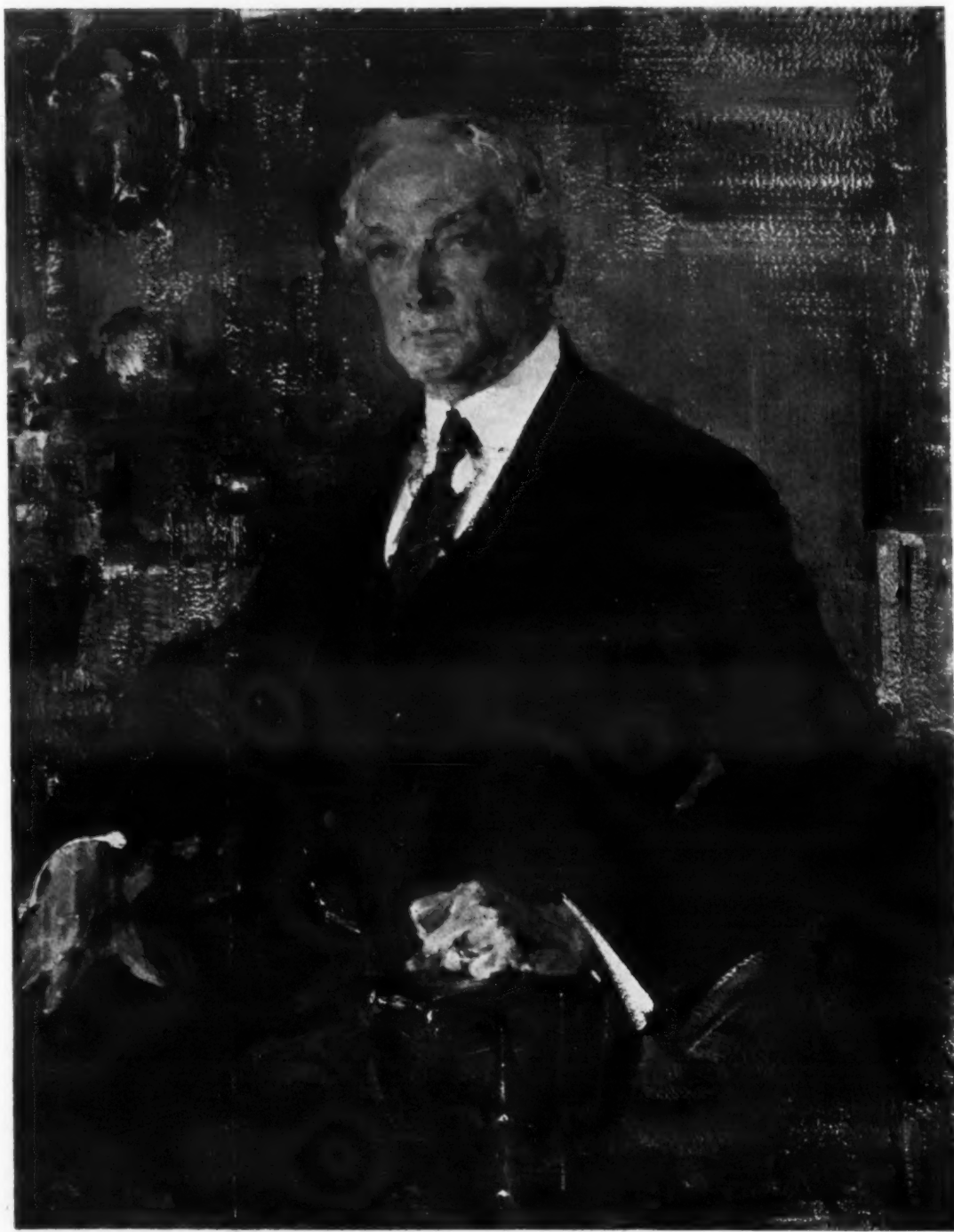
# Portraits

THE LEADING portrait painters of the country are members of the Grand Central Art Galleries, Inc. During the past few years we have taken hundreds of portrait commissions for these artists. Many of them have been executed in artists' studios while others have been done in various sections of the country, often in the home of the client.

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FURTHERMORE we will advise you whether the artist will undertake to do a portrait in his own studio or whether he will make out of town appointments if desired. Finally, if requested, we will be glad to make suggestions as to which artist in our opinion seems best suited to your particular requirements or specifications. In addition to loose photographs we also have large bound portfolios of photographs of most portrait painters which give a very comprehensive idea of the character of their individual work.

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"PORTRAIT OF WALTER L. CLARKE"

By NICOLAI FECHIN

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# The ART NEWS

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S. W. Frankel, President

NEW YORK, JUNE 1, 1935

## Modern Museum Receives a Gift Of Art Collection

**Mrs. Rockefeller's Jr.'s Holdings  
Of Works by Modern Artists  
Constitutes a Major Addition  
To the Permanent Collection**

The Museum of Modern Art announced last week the acceptance of a gift from Mrs. John D. Rockefeller, Jr., of a large group of modern paintings, watercolors and drawings, the major part of her collection of modern works of art. The gift to the Museum comprises 181 objects, the work of seventy-one American and foreign artists, that of Americans greatly predominating in the group. Mrs. Rockefeller has been consistently collecting modern art for many years. But since she has frequently purchased through an agent, a large part of her collection is unknown to the general public, which will be given an opportunity of viewing it in its entirety during the summer, by means of a cumulative series of exhibitions.

Mrs. Rockefeller's interest in the work of modern artists began about ten years ago, and was stimulated by meeting the late Arthur B. Davies at that time. In 1913 Mr. Davies had been president and driving force of the famous Armory show which introduced modern art to the American public. An artist himself, he was unremitting in his efforts to advance appreciation for the work of all good modern artists. Guided by his judgment, Mrs. Rockefeller began her collection of modern art, frequently buying the works of artists who were then in the experimental stage but who today are recognized as leaders in their field.

Commenting on the character of Mrs. Rockefeller's collection and the implications to be drawn from her gift, Mr. A. Conger Goodyear, President of the Museum, said: "Next to the bequest of Miss Lillie P. Bliss, Mrs. Rockefeller's gift is the most important one that the Museum has received. In two respects it is particularly important to the Museum," he added. "It is made up entirely of the work of artists still living or who have died within the last few years. Secondly, for the most part the collection is the work of American artists and it shows to particular advantage their fine accomplishment in watercolors."

"The Museum of Modern Art as yet has no funds available for the purchase of works for its permanent collection, for the building up of which we must rely entirely on gifts and bequests. It is unfortunate that the present building is not large enough to permit showing the permanent collection simultaneously with the large temporary exhibitions sponsored by the Museum. This is a serious handicap on the Museum's activities and it is to be hoped that with the increase of the permanent collection some means may be found to provide for larger quarters which will permit its being on public view at all times."

Commenting in some detail on the nature of the gift, Mr. Alfred H. Barr, Jr., said: "The generous gift which Mrs. Rockefeller has just made to the

(Continued on page 5)



PORTRAIT OF THOMAS B. LOCKWOOD

Recently presented by Mr. Lockwood to the University of Buffalo.

By AUGUSTUS JOHN

## Buffalo University Gets Fine Library In Munificent Gift

**Thomas B. Lockwood Collection  
Of Books and Manuscripts  
Is Presented to University  
With New Library Building**

BUFFALO.—With the recent dedication of the Lockwood Memorial Library, a gift from Thomas B. and Marion Birge Lockwood, the University of Buffalo assumed its place with the few institutions which are the fortunate possessors of important collections of rare books and manuscripts. A great library, according to Thomas Carlyle, is the very foundation of a great university, and thus the authorities of the University of Buffalo will now be able to build on the substantial foundation laid by this princely gift. Mr. Lockwood has provided, in addition to the collection proper, a beautiful and commodious library building, a portrait of himself by Augustus John and one of the late Marion Birge Lockwood by A. Muller-Ury, thereby making a gift whose value is estimated at \$1,000,000.

Mr. Lockwood, a collector of catholic taste, spent more than a quarter of a century gathering masterpieces into a collection, which, if it is almost wholly English and American, is marked by a fine diversity of interest, rather than narrow specialization. Rich in rare original editions, such a library meets the constantly growing need for material of this type as a sound basis for textual and bibliographical studies. Aside from the heavily endowed institutions, universities are, as a rule, not financially able to acquire book treasures of this nature, and must therefore rely on the munificence of private collectors like Mr. Lockwood for their acquisitions in this field.

The collection is exceeded in comprehensiveness only by those of Yale, Harvard and two or three other universities in America, according to Barnett J. Beyer, from whom Mr. Lockwood obtained many rare items. Mr. Beyer also assisted greatly in the preparation of a handsome catalog, printed by Richard W. Ellis, and containing a selection of books and manuscripts illustrative of the general character and quality of the collection. Professor Charles D. Abbott, librarian of the University of Buffalo, has furnished an excellent introductory essay from which we quote excerpts:

"... The individual volumes, for the most part, are what the booksellers describe as 'superb copies,' intact as issued or preserved in handsome bindings, and protected, usually, by slipcases. Each is an object to be cherished; collectively they assume added importance from their association each with the other, and from their suggestion of the continuity of English thought and literary tradition. It would be too much to expect no gaps in this continuity. Some very great figures are absent; some very noteworthy landmarks in the development of English culture are not to be found. Such gaps,

(Continued on page 14)

## Morgan Miniatures in Exhibition at the Fogg Museum

CAMBRIDGE. — The illuminated manuscripts and old master drawings that have been loaned to the Fogg Museum by the J. P. Morgan Library form the most important exhibition that the Museum has held in two seasons. For the Morgan manuscripts are not approached by any in this country; none but the great libraries and cathedral treasuries of Europe contain examples so splendid, so inclusive of all the important schools of illumination from the IXth century onward. In the twenty-eight books and numerous separate pages that have been loaned, many of these schools are represented, even some of the rarest. Except for the great exhibit of the collection at the New York Public Library a year and a half ago, these treasures seem to have been shown in public only at the Fogg, this being their third appearance here in the last decade.

Though an almost unfathomable abyss separates the mentality of the modern world from the psychology of those early centuries, yet in spite of

their remoteness one is enthralled by their mystery and splendor. To students they serve as the fundamental sources for the understanding of mediaeval art. To others they will appeal as wondrous survivals of an art older than the cathedrals, reaching back to the reign of Charlemagne. To still others they will speak as noble records of religious faith bequeathed to us from the earlier centuries, created not to interpret but to preserve intact a reality of divine revelation.

To illustrate the Eastern sources of the art, there has been chosen a Coptic book, *The Eulogies of the Virgin*, a Persian, *The Description of Animals*, and a Byzantine Lectionary, believed to have been written by the Emperor's scribes in Constantinople. The European record begins with the first revival of the arts under Charlemagne. Here we are shown the ancient "Reims Gospel" and the famous "Golden Latin Gospels," once belonging to Henry VIII. Both are in the Byzantine style and go back to the IXth century. The latter, in

letters of gold on purple vellum, may have been executed in the "Palace" school itself. It is certainly among the most important documents here.

A more native art was developed in England, in the school of Winchester. We are shown its beginnings, crude but vigorous in the early XIIth century, and its perfection in elegance and narrative skill of only a few decades later. Extraordinarily expressive and beautiful in color, they are unsurpassed by any continental contemporary. Three missal covers in silver gilt, embossed with figures and studded with gems, betray the backwardness of sculpture while they proclaim the veneration in which the sacred books were held. We are next shown the early manuscripts of France, dominated in the XIIth century by the monumental design of stained glass, in the XIIIth by the grace of Gothic sculpture. Eloquent among the latter are eight leaves from one of those prodigious enterprises, the moralized Bibles, coming originally from a Bible in the cathedral of Toledo. It is

(Continued on page 8)



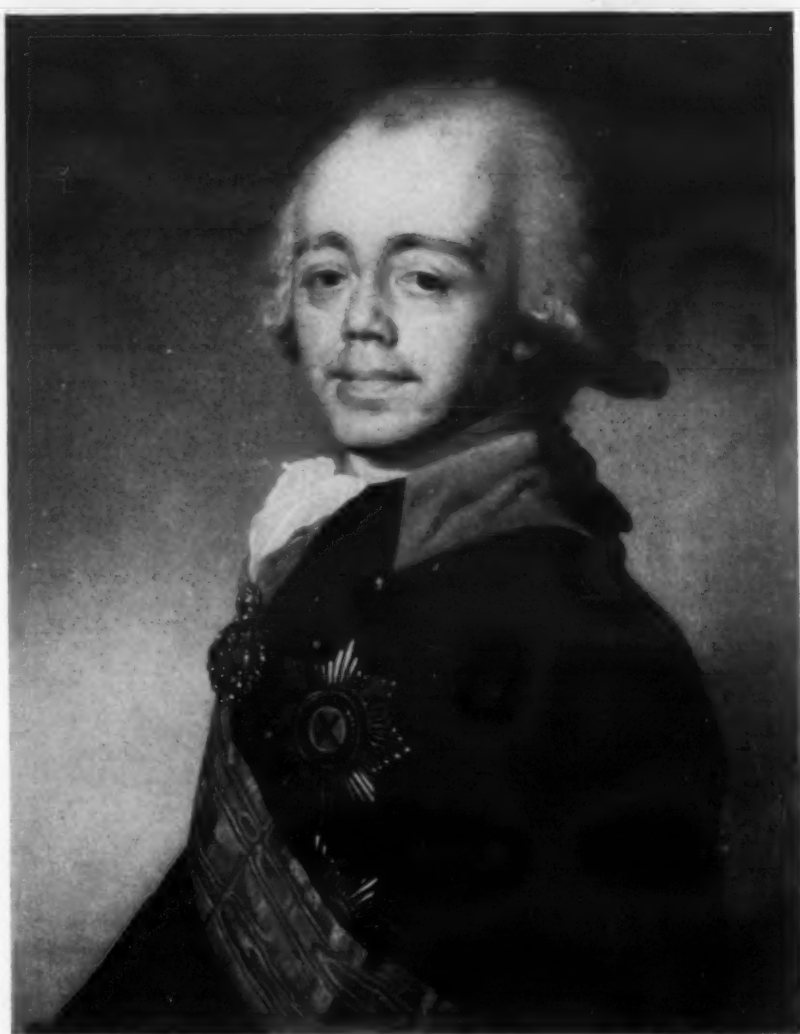
# One Hundred and Fifty Years of Russian Art Seen at Hammer Galleries

It was not until the XVIIIth century that the Academy of Fine Arts was established in St. Petersburg. But from this moment onwards, the hold of the Byzantine tradition yielded to stronger cosmopolitan currents which drew Russian artists from their own country into intimate contact with Italy, Germany and France. Russian religious art, as revealed in both icons and mosaics, has become familiar to New Yorkers through many fine exhibitions, but the display at the Hammer Galleries of the secular art of the last one hundred and fifty years is the first retrospective to be held in this field.

One of the most interesting psychological facts to be brought home by the display is the great variety of mood and treatment which marked Russian art as soon as individualism triumphed over religion. The trends follow closely those which prevailed in Europe and within the relatively brief span of a century and a half we run the gamut from the elegance of the Louis XVI period to the colorful modernity of Burliuk and Soudeikine and the intellectual sensitivity of Cikovsky and other Russian artists now resident in America.

The exquisite portrait of Paul I by Stchukin, court painter to Catherine the Great, clearly reveals how the most talented Russian artists absorbed the very essence of the French tradition. Stchukin went to Paris and studied with Roslin and in his eloquent and strongly characterized portrait, which we illustrate in this issue, one finds felicities of color and modeling that have the authentic and spirited elegance of assured aristocracy. A small portrait of a Russian nobleman by Borovikovsky, from the Gatchina Palace collection, is also an interesting representative of the quiet perfection of style attained by the leading artists of this period.

In Russia, as elsewhere, romanticism dominated art during the 1830's and the finest works from this era in the present display are tinged with a certain period quaintness that has a def-



By STCHUKIN

This painting from the Pavlovsk Palace is included in the exhibition of "A Hundred and Fifty Years of Russian Painting" now on view at the Hammer Galleries.

inite appeal to the modern taste. The "Portrait of Alexander III in his Boyhood" by Kruger and the sea paintings of Alvezovsky are particularly appealing in their tenderness of mood and direct and sincere statement.

When romanticism gradually yielded to the more persuasive claims of anecdote, the Russian artists found a particularly rich store of material in the picturesque scenes and customs about

them. Although in the later period, this wealth of material and superabundance of color lead to a certain decorative superficiality, the early story-tellers brought to their paintings a definite gusto and freshness of observation. "Buying Vegetables" by Trutovsky is richly endowed with these virtues and is in addition marked by a sly humor that is particularly refreshing.

Orlovsky, who gained a special repu-

tation for the finely painted details in his marines is another artist whose work is marked by strong personal feeling. There is a cool and delicate lyricism about the "Italian Landscape" in the Hammer exhibit that gives it a distinction denied to most of the nature painting of this period.

Three examples by Repin, who died in 1930, are deservedly a feature of the exhibition. The energy and expressiveness of his line and his trenchant powers of characterization are brilliantly displayed both in "Cossack Playing his Candura" and in the water-color sketch of Tolstoi done in 1909. Repin's vitality could not be curbed by his connection with the Academy. His vision was realistic, but it was at the same time imaginative in the deepest sense.

Among the paintings of the late XIXth century there are a large number of bold and colorful canvases, such as Arkhipov's "Russian Girl" and Stchukov's "Winter Holiday in Russia," which are certain to have a strong popular appeal. However, mingled in the group are several delicate miniatures which have such a disarming modesty that their quality is likely to be overlooked. Chief among these is Zarubin's "Russian Winter" with its pure plastic precision and Kolesnikov's "Spring in the Kiev Government" full of a cool lyricism.

Among the well-known modern artists who are represented in the show one finds an excellent representation of all schools, ranging from the startling light effects of Choultsse to the quiet but emotional rendering of landscape by Cikovsky. The sophisticated portraiture of Fechin; the colorful compositions of Burliuk; the decorative inventions of Soudeikine and the highly stylized painting of Grigoriev, give a clear idea of prevailing trends among the fashionable Russian painters of today who have achieved international reputations. Among the artists who were unfamiliar to us, we particularly liked the gayety and spirit of Eugene Dunkel's "Circus."

Among those who have lent paintings are Dora Boshoe, the famous Russian singer, and her husband, Hans Spialek, also a famous musician, whose loan is a picture by Arkhipov, one of whose works also hangs in the Metropolitan. Others who have contributed to the exhibition are Yascha Bunchuk, Bashkiroff, Haritonoff, Sudeykin, Manievich, Cikovsky, Dunkel, Lakhovsky and Agafonow.—M. M.

## ST. LOUIS ACQUIRES STATUE OF ARTEMIS

ST. LOUIS.—"A statue of Artemis, the upper third mutilated, was acquired in 1934 by the City Art Museum," according to a recent *Bulletin*. "The marble fragment, measuring fifty-six inches in height, represents the Goddess moving briskly to the right and wearing a long Doric chiton and a thick himation, the lower part of which is pulled tightly to her right side. Both hands and the part of the body above the breasts are missing, but the type is so well known that the statue could be restored accurately (type known as Artemis Colonna). Artemis, here, is represented with her right arm bent at the elbow, the left extended and holding a bow, with head turned slightly in the direction of the extended hand, and with a quiver on her back, the strap of which comes across her breast from over the right shoulder. Her forward motion is admirably indicated by her 'walking attitude' and is accentuated by the direction of the folds of her chiton and himation."

"The pose indicates that the type was created after the innovations of Polyclitus, and the rather severe treatment of the drapery and the lack of a twist above the waist, characteristic of the Hellenistic period, place it in the IVth century B. C. Our fragment is a copy of the IVth century original. The marble used for the making of our statue, on the other hand, does not seem to be Greek, but rather Asiatic and it bears strong similarities to the stone used for the statues placed on the Acropolis of Athens by Attalus I, the King of Pergamum. The technique of the statue and the treatment of the folds of the chiton also point to Asia Minor and to Pergamum, one of the active centers of Hellenistic sculpture."

"Of course at the present stage of our knowledge of copies, copyists, and their work, it is hard to attribute definitely any given copy to an artist or to a school, but the similarities pointed out above are such that justify us to attribute this fragment to the first Pergamene School, the works of which were characterized by a restrained realism, and to place it at the end of the IIIrd century B. C. As an early copy our fragment occupies an important place in the series of copies upon which our knowledge of Greek art depends so much. Although a copy, it is still very representative of Greek sculpture of the IVth and IIIrd centuries B. C.—G. E. MYLONAS.



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## Modern Museum Receives a Gift Of Art Collection

(Continued from page 3)

Museum of Modern Art is of especial value because it amplifies the Museum's collection of American art. Mrs. Rockefeller limited her collecting, with important exceptions, to watercolors and drawings," he continued. "As a result, the groups of watercolors and drawings by American painters are particularly fine. The dozen watercolors by 'Pop' Hart are generally acknowledged to be the finest group by this artist in any collection. Ten by Charles Demuth include two from his cubist period and six of his highly prized early studies of circus scenes and illustrations for novels.

"Charles Sheeler is represented by two of his most famous still life drawings, one of which is the composition with telephone which the artist calls 'Self Portrait.' Last November Mrs. Rockefeller gave the Museum Sheeler's 'American Landscape,' a study of the Ford factories at River Rouge. To this she has added another Sheeler oil, 'Bucks County Barns.' There are also representative groups of watercolors by Burchfield, Hopper, Marguerite and William Zorach, the late Jules Pascin and the late Maurice Prendergast, gouaches by Hilaire Hiler, drawings by Peter Blume, Bernard Karfiol and Stuart Davis, and pastels by Preston Dickinson.

"Among the American oil paintings in the gift Alexander Brook's 'George Biddle Playing the Flute' is possibly the artist's finest portrait. 'Parade' by Peter Blume is one of two large canvases by the brilliant young American whose other major work, 'South of Scranton,' won first prize in the 1934 Carnegie International Exhibition of Paintings. Since his death last Fall, the paintings of John Kane, the Pittsburgh steel worker and house painter, have soared in value. Kane's 'Homestead,' bought by Mrs. Rockefeller in 1930, was one of the first of his paintings acquired by a New York collector. Max Weber's 'Still Life with a Loaf of Bread,' a romantic landscape, 'The Ruin,' by Benjamin Kopman, Walt Kuhn's vigorous 'Dorothy' and Guy Pène duBois's 'Americans in Paris'



HEPPLEWHITE SATINWOOD CHAIR  
CIRCA 1780  
One of a set of six examples included in the exhibition of old furniture which is now on view at the galleries of M. Harris & Sons, London.

are noteworthy. 'Angelo's Place,' also in the collection, is the best known work of the late Glenn Coleman. "The foreign watercolors and drawings of the XXth century and paintings of the School of Paris are important in supplementing the paintings in oil of the same school bequeathed to the Museum by the late Miss Lillie P. Bliss. Among the artists represented are Picasso, by a cubist gouache and a fine drawing of dancers; Matisse by a pen study for his well-known painting, the 'Plumed Hat'; Chagall, Marquet and Modigliani by drawings, and Derain by the 'Bacchic Dance,' a watercolor of his *fauve* period. The oil paintings are far less numerous than the watercolors and drawings but include several works

with Doll' by Otto Dix is remarkable for its severely objective handling of an ordinarily pretty subject, and Beckmann's 'Family Picture' is a masterpiece of grotesque humor and firmly knit design."

Among the artists represented in the gift are the following:

### American

George Bellows, Peter Blume, Emile Branchard, Alexander Brook, Charles Burchfield, Glenn Coleman, Stuart Davis, Charles Demuth, Preston Dickinson, Guy Pène duBois, Louis Ellshemius, George Overbury ("Pop") Hart, Hilaire Hiler, Edward Hopper, John Kane, Bernard Karfiol, Benjamin Kopman, Walt Kuhn, Yasuo Kuniyoshi, John Marin, Alfred Maurer, Georgia O'Keeffe, Jules Pascin, Maurice Prendergast, Ben Shahn, Charles Sheeler, Maurice Sterne, A. Walkowitz, Max Weber, Marguerite Zorach, William Zorach.

### English

Tom Nash, P. Wilson Steer.

### French

Pierre Bonnard, Marc Chagall, André Derain, Henri Gaudier-Brzeska, Juan Gris, Max Jacob, Albert Marquet, Henri Matisse, Jacques Mauny, Amedeo Modigliani, Pablo Picasso, Odilon Redon, Georges Rouault, Pierre Roy, Paul Signac.

### German

Max Peckmann, Otto Dix, Paul Klee.

### Norwegian

Per Krohg.

### Russian

Wassily Kandinsky.

## EL GRECO WORK IS IN DANGER

MADRID.—One of the greatest works of El Greco, "The Burial of Count Orgaz," in the village church of Martin Munoz De Las Posadas, is in danger of being lost forever through the attitude of the villagers, says a British United Press message to the *Star* of London.

The painting was in such poor condition that the Government, in collaboration with the mayor, decided to have it restored.

When an expert arrived to carry out the work the villagers chased him out of the place, in spite of his police escort.

They claimed that the painting is worth £30,000 and demanded that each inhabitant should be paid £160 if the picture were removed from the church.

The attempt to restore the picture has been abandoned for the present.

## An English Writer Gathers Comments On Art Installation

The new lighting scheme combined with the redecoration of the National Gallery has roused in *The Times* an interesting discussion on the question of "backgrounds for pictures," according to Jan Gordon writing in a recent issue of the *London Observer*. The discussion, however, has been rather one-sided. Mr. Kenneth Clark has been clarifying the tone of the gallery walls, but a chorus of distinguished experts, among whom are Mr. Olsson, Mr. Sickert and Mr. Francis Howard, vaunt the more sonorous virtues of dull Indian red, to which Sickert adds a vigorous relief in gold on a matt surface. Mr. L. A. Jordan, director of the Paint Research Station, Teddington, supports in the main their views, but also reminds us that a wall is not only a "background" but also a surface reflecting light on to the picture itself. He suggests that yellow, for instance, would emphasize the effects of old varnish, and would deaden the blues. I question, however, whether the effect would not be countered by the heightening effect due to enhancement by color complementaries, so that the total effect of reflection and of intensification would actually, as it were, cancel one another out. Anciently, when pictures were painted as inherent parts of the total decoration such questions did not arise. Montaigne, in one of his rare remarks about painting, says: (*le peintre*) choisit le plus bel endroit et milieu de chaque paroy, pour y loger un tableau élaboré de tout sa suffisance; et le vuide tout autour, il le qu'en la variété et étrangeté.

But today the problem is rather different, for we have to fit walls to all sorts of different pictures. The problem is complicated by the fact that pictures have a double function—that of their intrinsic interest and that of their decorative value. To hang a Rembrandt on a light wall were to injure its decorative value and to turn it to a dark blot, but, equally, to hang a brightly colored modern picture on a dark wall would be to produce an effect exactly similar, but in the opposite direction. There can be no universal background that will suit all sorts of pictures. Light, gay colors show best on pale walls, dark sonorous colors on dull red walls. So that, roughly, one might suggest for pictures painted before 1500 light walls, from 1500 till about 1880 dark walls, and from 1880 on, when color is once more rising in tone, light walls. In such a question the practice of the art dealer may offer useful testimony. And one will find that those dealing in Old Masters still stick to the darker walls, while those who sell contemporary work favor light galleries.

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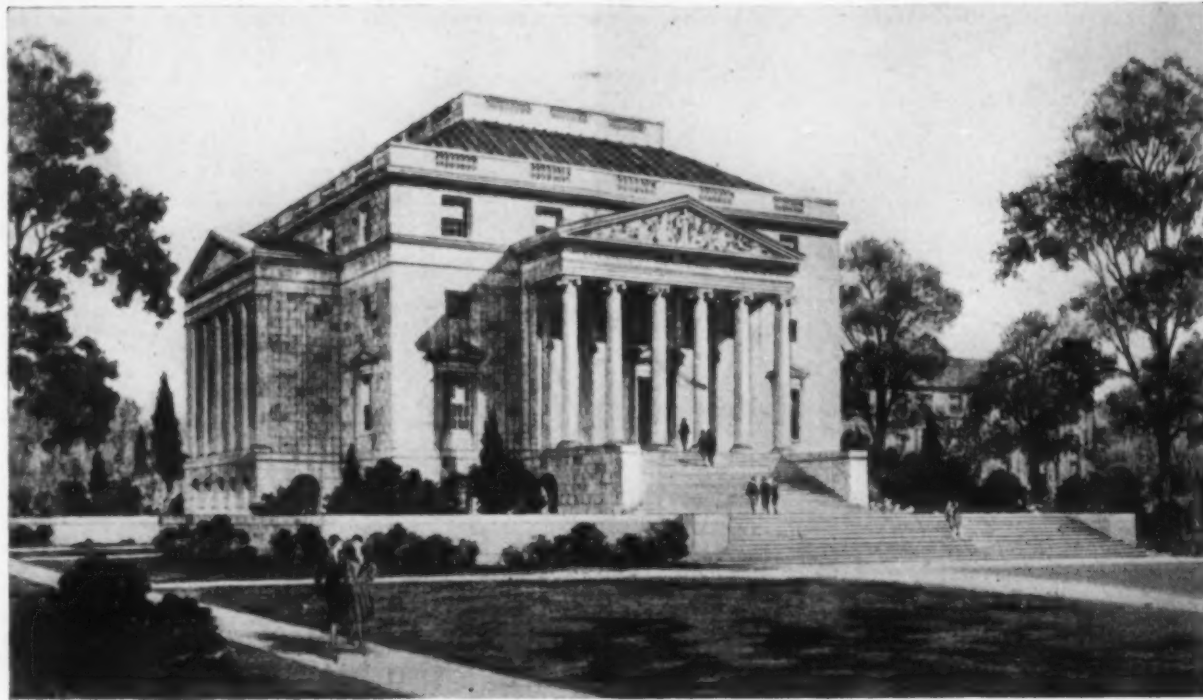
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## CHINESE EXHIBIT TAKES ON SHAPE

LONDON.—Plans are going ahead rapidly for the exhibition of Chinese art to open at Burlington House in November of this year. The committee of selection, including such well-known connoisseurs as Sir Percival David, George Eumorfopoulos, R. L. Hobson, Paul Pelliot, and Oscar Raphael, is now in China and is due to arrive in the United States on the return journey to England sometime in July. A report in the American daily press last week to the effect that Japan had refused to make any loans to the exhibition on the grounds of a personal dislike for one of the organizers meets with neither confirmation nor denial in quarters from which one might expect reliable information.

The contributions of China, on the other hand, are to some extent already defined. Roughly one thousand items have been selected from the Chinese Imperial Palace National Museum, and these have been exhibited in Shanghai during April, prior to being shipped to London by the H. M. S. *Suffolk*. In the early arts, the catalog enumerates over a hundred bronzes ranging from the Shang to Han period, and a number of antique jades of the Chou, Tsin and Han eras. Some 173 paintings, including hanging pictures and handscrolls,



LOCKWOOD MEMORIAL LIBRARY

*This beautiful building, designed by Edward B. Green & Son, is the gift of Thomas B. Lockwood to the University of Buffalo and will house his fine collection of rare books and manuscripts which he has also presented to the University.*

dating from the Tang dynasty to the Ch'ien Lung period are listed, including some names of famous artists, giving rise to great curiosity among collectors of this art. Twenty fan paintings of various periods add to the interest of this important section of the

exhibition. Sung and Yuan potteries and porcelains coming from this famous source number 123 pieces, while seventy-eight porcelains of the Ming and 136 examples of the C'hing dynasty constitute an important group of ceramics. The sixty-one jades of various

epochs include a group of the later specimens so popular with English collectors. A group of textiles comprises twenty-nine pieces of the Sung, Ming and later periods, while, in a number of miscellaneous items are some Ming and K'ang Hsi lacquers and cloisonnés, and some thirty ancient books.

## TRIVULZIO ART REMAINS IN MILAN

MILAN.—The tactful solution to the difficult problem of the destiny of the famous Trivulzio collection, arrived at through the intervention of the Podestà, Duke Visconti di Mondrone, will cause mingled regrets and rejoicing in both Milan and Turin. Don Luigi Alberico Trivulzio, Prince Musocco, commonly called Prince Trivulzio, head of one of the most aristocratic Milan families, it will be remembered, signed an agreement to consider the sale of his famous collections to the city of Turin, through the medium of a group of Piedmontese financiers. Upon the news becoming known, the Duke Visconti di Mondrone approached the Podestà of Turin and arranged a compromise by which the latter city should get the renowned "Portrait of a Man," painted in 1476 by Antonello da Messina during his stay in Milan at the Court of the Sforzas, together with the famous *Book of Hours* illustrated by Hubert Van Eyck. In return for this concession Milan is to retain the bulk of the Prince's collection. Turin is thus obtaining two of the world's masterpieces, the work of both Antonello da Messina and Hubert Van Eyck while being widely different in character having this in common that they are both of outstanding rarity. Milan on the other hand will still boast considerable art treasures in the remainder of the Trivulzio collection, which contains among others great examples by Titian, Leonardo da Vinci, Mantegna, and Bramantino. No less than seventy thousand volumes and twenty-five hundred manuscripts are contained in the library.

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## CHINESE ART



Polychromed Wood Figure of a Seated Bodhisattva, Sung Dynasty, 960-1279 A. D.

From the Edwin D. Krenn Collection

## RALPH M. CHAIT GALLERIES

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## OUTDOOR SHOW ATTAINS NEW HIGH

By MARY MORSELL

Even more fences and walls than last year seem to have been commandeered to the cause of art down on Washington Square in the Seventh Annual Art Show. Both the sales and the aesthetic atmosphere seem to have leaped to a new high. It's probably grand for art, but not so good for human interest. In fact, despite camp chairs, ice cream cone vendors and an inevitable quota of chromos and posters, the atmosphere last Sunday was almost overpoweringly refined. Just a few yards of red velvet draped over the fences, and one might almost have fancied oneself on 57th Street.

Even the artists who chose to earn a little quick money by prostituting their talents to ten-minute portraiture did things in a very dignified way. A minimum price of fifty cents seemed to have been generally agreed upon and there were no wise-cracking barkers, whipping up trade by casual flattery of the passerby. The sitters took the cue and the various girls with carefully posed profiles who sat on packing boxes, while the crowd reverently watched the intimate technique, managed to carry off the thing with astounding chic.

Even down in Washington Mews where last year the neighborhood urchins and a few enterprising hoboes created a little comedy of aesthetic competition at penny prices, art remained refined and earnest. The man who did a land-office business in dog portraits appliqued in real fur is not among those present this year. The committee probably decided that after all, he was not an "art artist."

Nevertheless, despite its almost disconcerting level of mediocre competence, the display does have its moments, created mostly by those artists capable of the best publicity stunts in quietly displayed signs. There is, for instance, the gentleman who prides himself upon having produced the world's cleanest painting, destined undoubtedly to be the joy of some psychopathic housewife afflicted with a cleanliness mania. This unique work of art, a harmless enough marine, is done on glass with a germ-proof, camel's hair brush. The painting, the artist states, is "twenty-two years old and is improving in tonality. It is cleaner than any picture in any museum in the world." Also, as an additional attraction, it requires no restoring.

The exhibition also afforded an opportunity for more detailed study of one of the largest symbolic nightmares displayed at the Independents, the "Licanthropy or Aquelarre Babilonico," conceived and apparently executed single-handed by Oronzio Miras. Covering almost half of the wall of a house this amazing creation gave the west side of MacDougal Street distinct prestige for quite a time. However, Mr. Miras lost a considerable amount of his audience when an adventuresome kitten climbed out curiously on a window ledge across the street, giving the art-weary a little interlude. And it was not until the mother cat snatched back her offspring from the dangers of Bohemianism that "Licanthropy" regained its crowd. We also were decoyed by the kitten and so were unable really to figure out why a mural with figures of Lenin, President Roosevelt, Mussolini and Hitler was non-political, as the sign proclaimed. However, we did manage to enjoy some of the detail in this canvas, especially Mussolini's castor oil bottle.

That tireless Village troubadour, Bobby Edwards, was also among those present and above his group of satirical paintings hung the legend:

"Artist, Minstrel, Photographer, Actor, Fish Breeder, but not a Poet." The verse writers have, in fact, apparently barged in a bit upon this festa of art, and their lyrics, sonnets and excursions into the freer metrical forms adorned a bit of fence, which some of the artists seemed to feel could have been put to better advantage.

Many of the artists had placards up announcing their willingness to adopt the barter system, with almost everything from dental work to a chest of drawers specified as agreeable tender. Among those who held out for cash, prices range from fifty cents to \$400, and on Sunday about forty-five artists were successful in finding purchasers.

If the exhibition included but few genuine naives, there were a sufficient number of chromos to act as antidote to several paintings which had quite obviously been inspired by Messrs. Miro and Dalí, and enough that was refreshingly bad to counteract, to some degree, the impeccable offerings of various artists represented in museums and up-town gallery shows.

## ST. LOUIS ACQUIRES GOTHIC SCULPTURES

ST. LOUIS.—"Of the two sculptures recently acquired by the Museum that of St. Christopher represents the work of the Burgundian School," according to the April *Bulletin* of the City Art Museum. "This life-size sculpture was found buried in a fragmentary condition in a rubbish dump near the Cathedral of Dijon. In spite of the shattering of the figure the head was relatively uninjured and the torso was sufficiently complete to make a reconstruction with the original fragments possible. These give a clear and vivid idea of what must have been the quality of the complete figure. It is also fortunate that the fragments were protected by burial from the action of the weather, which enabled the soft limestone to retain both the sharpness of the original cutting and the delicacy of the surface modeling. . . .

"The detailed naturalism of the head and hand and the treatment of the drapery point unmistakably to the handiwork of a Burgundian master. At first glance it might even suggest Sluter himself, but the complex of angular breaks in the drapery and the somewhat mannered handling of the hair would seem to indicate a later date for the piece, perhaps about the middle of the century, when the Germanic influence became more pronounced. A very similar feeling is evident in the Holy Sepulchre group of the Hospital of Tonnerre by Jean Michel and Georges de la Sonnette dated 1454. The St. Christopher, in its vitality and depth of feeling gives every indication of being by a master who, though probably later, worked definitely in the Sluter tradition. It is not impossible that further research may in time suggest a more definite authorship.

"The School of Troyes of the early XVth century is represented by a life-sized Virgin and Child resting on a carved and moulded base of the same period. Enough of the original polychrome still clings to the warmly tinted limestone to give a fair idea of the sumptuous appearance of the sculpture in its original state. . . .

"The statue is fully illustrative of the essentially human and secular point of view which controlled late Gothic art. The keynote of this late brief flowering of the style in both Troyes and the Touraine was a completely realistic approach joined to a serenity and dignity of feeling that in spite of the often lavish surface enrichment created a truly sculptured art. There is certainly little of mystic grandeur in this rendering of the Mother and Child. The Virgin is obviously a young mother of the wealthy merchant class dressed in the richly ornamented festival costume of the day. Save for the attributes of the grapes, the bird and the crown, the group might almost be an individual family portrait. The voluminous cloak caught up apron-wise across the figure of the Virgin is a costume detail belonging to the first years of the XVth century. The simple massing of the drapery is also typical of the early work of the School of Troyes. No pains have been spared in indicating the richness of the heavy embroidery and the other ornamental details of the costume. This treatment is again most characteristic of the School.

"A careful comparison of the Museum's statue with the Virgin of the Hôtel-Dieu at Troyes, dated about 1510, certainly suggests a strong family relationship, though the pose of the former is much less elegant and the figure heavier set than that of the Hôtel-Dieu sculpture. . . ."

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"WINTER"

*This canvas from the collection of Yasha Bunchuk is now on view at the Hammer Galleries in the exhibition of "A Hundred and Fifty Years of Russian Painting."*

By A. ZOTOV

## STUDENTS HOLD ART EXHIBITION

CHICAGO.—During the long stretch of years between 1879 and the present day many art students have paid their tuition in the school of the Art Institute by doing janitor service in the museum building. The school, with its class rooms, situated on the ground, or basement floor, covers two acres of floor space and this must all be swept each day. A long list of men and of a few women, who have since become famous, could be made up of those who once wielded a broom, a mop, and a duster, in the Art Institute class rooms. At the present time there are twenty-three students working their way through the school. The other day a group of these boys were chatting together and some one suggested getting up an exhibition of the work they had done in the school—and to call it a "Janitors' Art Exhibition." The idea met with a hilarious response, resulting in a show, with work in oil, water colors, pastel and charcoal.

Several of the pictures have already been sold. Of the twenty-three students working their way through school, only one is a girl and her work is perhaps the lightest of all, though a woman is supposed to know more about a broom than a man does. Miss Ernestine Betsberg's work consists of arranging the still life groups twice a month. Here one must have taste for color combinations—yellow pumpkin, lemons, oranges, apples, bananas, brass kettles, porcelain cups and saucers, bits of patterned tapestry—all must

## Partridge's Chair Is Very Similar To Gift to Royalty

Unfortunately, in the May 25 Forum of Decorative Arts, mention was omitted of an important feature concerning the Queen Anne side chair from the Frank Partridge collection, illustrated in these pages. This beautiful example, one of a set of four, is practically duplicated in the set of six chairs which were presented as a wedding gift to the Duke of Kent by the senior twelve Livery Companies of the City of London. It will be recalled that the Duke of Kent saw and admired these chairs at the galleries of an art dealer in the West End and that upon hearing of this the Livery Companies decided on the chairs as the most appropriate wedding gift for the Duke. The owner of the set of six, Frank Partridge, gladly released the chairs on the express condition that he should not be permitted to make any profit whatever on the transaction. The example, which was illustrated in the Forum, was shown last fall in the Frank Partridge exhibit at the Fine Arts Exposition.

be arranged to harmonize in color and to be pleasing in composition. One of the janitor students, Edgar Ewing, of Hartington, Nebraska, has just won the Edward L. Ryerson Traveling Fellowship of \$2500 and will spend his time for the next two years studying abroad. The names of the students exhibiting are: John Masteller, Stephen Olesluk, Tom Wess, Glen Krause, Leroy Larson, Ralph Anderson, Fred Foreman, Gibson Danes, Robert Byers, Alden Smith, Edgar Ewing, Francis Coan, Frank Dutt, Roland de Baker, Arthur Osver, Gordon Paxson, Adolph Adominac, Sam Cocomise, M. Selander, Paul Berg, Philip Henderson, Charles Umlauf, Ernestine Betsberg, Joe Smongeski.

## MINIATURES SEEN AT FOGG MUSEUM

(Continued from page 3)

reassuring to learn that their absence has been known since 1539.

This "School of Paris" enjoyed an almost international prestige until Italy in the next century was able to transform it into a new and significant formula. In a manuscript of the Bolognese-Rimini school can be seen already the beginnings of a monumental style which was to lead to the art of Giotto. In the Flemish Books of Hours of the XVth and XVIth centuries, illumination as a separate art comes to an end, merged in Flemish painting.

In vivid contrast to these consecrated works reaching back into the dark ages but glowing with color and bright gold stand the secular drawings of the Renaissance, in crayon, wash and silver-point. These drawings rival the manuscripts in importance. Every great movement which developed draughtsmen of the first quality from the middle of the XIVth to the middle of the XVIIIth century is represented.

Thus the earliest drawing is Florentine, Giottoesque in style, probably a study for a fresco. It is a brush drawing on dark gray paper heightened with white and touched in parts with rich, dull red. Such XIVth century drawings are exceedingly rare. Those which can rival the dignity, the solidity, and beauty of this one can easily be counted on the fingers of one hand. At the other extreme in time are one of Watteau's most graceful and lovely half-draped figures, and Fragonard's sketch for the painting "Coresus Sacrificing Himself for Callirhoé," a work which won praise from Diderot and purchase from the King. Obviously, such a room of treasures can rarely be seen in any public or private collection in this country.

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## Baltimore Museum Print Department Reviews Five Years

By JANET ROSENWALD

Some weeks ago a fifth anniversary was registered in the annals of Baltimore's art history. Probably it passed very quietly, for the official celebration is not due until next October 15, on which date in 1930 the Print Department of the Baltimore Museum of Art was formally opened to the public. For a city which has been long and affectionately known to print lovers as a "black-and-white" town, it is perhaps very curious that for only five years there has been a focal point for this interest. On the other hand, it is only because there was this background of a steady growth of private collections in Baltimore that the city's public collection has been able to grow by leaps and bounds, attaining a magnitude which bears no proportionate relation to its brief existence. Reviewing the milestones of the department's career, one is aware that the process of growth has been a gathering unto itself of print collections large and small and by dint of much devoted labor incorporating them into an impressive whole.

Thanks to the fact that two presidents of the board of trustees of the Baltimore Museum of Art were themselves ardent print collectors, the Museum's new building was planned with an eye to the best possible facilities for a print department. Thus, such items as an attractive well-lighted room, extensive exhibition space and adequate storage room received careful attention from the architect, John Russell Pope, and when the Museum moved to its new quarters in April, 1929, the stage was admirably set. During the following year a few loan exhibitions of prints, among them the Rembrandts and Durers from the Rosenwald collection, were presented, but a print department as such was still only a good idea.

The necessary impetus finally presented itself in the possibility of luring to Baltimore from its storage place in the Library of Congress the famous Garrett collection. With that aim in view, the Museum decided to appoint a curator of prints and to inaugurate an active department. Under the aegis of Adelyn D. Breeskin, preliminary work was started in the spring of 1930 with the installation and cataloging of the Blanche Adler collection, which consisted of some six thousand old master and modern prints. Fine Schongauers, Mantegnas, Barbaris, Durers and others appeared in the earlier group, while of the moderns, comprised chiefly of French and American work, there was a small but most complete representation of contemporary German prints and contemporary woodcuts from all countries.

The beginning of summer witnessed the transportation of the Garrett collection, a process which necessitated three weeks of daily commuting to Washington in intense heat before the twenty thousand prints were all tabulated, checked and moved to the Museum. Half of them had supposedly been cataloged in Washington but without measurements or descriptions, so that each print had to be recataloged

in Baltimore, an undertaking with which the curator is still occupied.

The dramatic story of the removal of the Garrett prints from Baltimore to Washington just two days before the great fire of 1902, because it was thought unwise to house such treasures any longer in a non-fireproof vault, is familiar to everyone. This fortunate decision saved for the people of Baltimore a group of prints so varied that it covers the entire history of print making. Originally the property of James J. Claghorn, the collection was sold to T. Harrison Garrett in 1885, on whose death it was willed to his son, Robert Garrett. He, in turn willed it to his sons, John W. Garrett and Robert Garrett, through whose generosity the collection is now on permanent loan in the Baltimore Museum.

Two hundred selected masterpieces from the collection were placed on exhibition for the formal opening of the department in October. Fitz Roy Carrington, who addressed the assemblage at this event, characterized the department's holdings, as reinforced by the Garrett collection, as "a pocket Hercules in size and strength and quality." "That which might—and would—have taken years to accomplish," Mr. Carrington remarked, "is come to pass, literally, almost over night; and the Department begins at a point not yet arrived at in the western world save by half a dozen museums at the most."

Especially strong in its representation of XIXth century French artists with work by Meryon, Jacques, Millet, Corot, Daubigny, Delacroix and Legros, the collection goes back to the early days of print making in its examples by Schongauer, Durer and the Little Masters, as well as other German and Flemish artists and the early niellists. Mantegna, Robetta, Nicoletta da Modena, Domenico Campagnola and Marcantonio make an impressive roster of the early Italians, matched by the later Canaletto and Piranesi. The work of the Dutch animal etchers and the XVIIIth century French portrait engravers are also present, while the group of more than two hundred Rembrandts contains a number of fine impressions. Outstanding for quality and rarity are the mezzotints, most of which belonged originally to J. Chalonier Smith, compiler of the comprehensive mezzotint catalog. Another interesting group is formed by the early woodcut book illustrations. The Whistler selection is splendid, as is the large body of Haden's work purchased by Mr. Claghorn directly from the artist after he had completed the lecture tour in this country during which he had used these prints for demonstration and exhibition. Even so sketchy a mention of the contents justifies Mr. Carrington's appraisal.

The next collection to be acquired as a gift was the small but very select group formerly owned by Mrs. Marie Conrad-Lehr. Chosen with knowledge and eclectic taste, these prints are of superior quality, the Rembrandts and Meryons being especially beautiful.

But by the spring of 1933, the young "Hercules" was clamoring for more nourishment and the Lucas collection of prints was focussed on as a desirable source of sustenance. This had been left in 1909 by George A. Lucas to his friend, Henry Walters, who in turn had selected the Maryland Institute of Art to care for it. There was no Baltimore Museum of Art at that time. The collection, therefore, had been housed at the Institute, which, functioning as an art school, had neither time nor money for exhibiting or even caring for the prints satisfactorily. There was no catalog

and only a small portion of the fourteen thousand items had been assorted and matted. Yet one could hardly make a bald request for the transfer of such a collection without diplomatic preliminaries. The opening wedge in the negotiations was an offer to catalog the prints. So, once again daily trips were required of the curator, but traversing the width of Baltimore seemed a mere detail in comparison with the mileage required by the work on the Garrett prints.

Three months devoted to the cause sufficed and by July it was possible to persuade the broad-minded board of managers of the Institute that the place for so valuable a collection as they had been granting house room for so long was the Baltimore Museum of Art. Another red-letter moving day and the prints arrived at their new home accompanied by a collection of 550 fine reference catalogs, sales catalogs and books on XIXth century art—a veritable haul. Not long after, the French XIXth century drawings, also from the Lucas collection, were transferred to the Museum for safe-keeping, among them three of the finest Daumier watercolor drawings, two fine Millets, some of the best of Barye's watercolors, as well as pen sketches by Delacroix, Gavarni and others.

If the above-mentioned are the outstanding accessions in the department's history, several smaller collections of note have also been acquired. Among these are the Howard Sill collection of book plates; the Lawrence Fowler collection of portraits of architects; the Saidie A. May and Adler collection of drawings, and the Joseph Katz collection of Daumier lithographs. Thus, the department now stands with about forty thousand items in its care. At the same time, Miss Blanche Adler, honorary curator, is building up a splendid collection of contemporary prints and drawings, a phase upon which the department hopes to concentrate even more attention in the future.

Indeed, both contemporary print makers and mere enthusiasts are offered ample encouragement by the Baltimore Museum. For the former group there is a commodious workroom equipped with etching press, stove, sink, shelf and table accommodations. These facilities are offered to all who care to make use of them. For that larger body of persons whose interest in prints does not quite extend to making them, the department has as hearty a welcome. Students are invited to work in the print room, while a print club meets monthly to study and discuss the collections and even to participate in the acquisition of greatly needed examples. Lectures on prints are given regularly by Mrs. Breeskin at the Museum, while weekly radio talks from February to June are also employed as a means for spreading the interest in this phase of art.

The story is not a long one but it covers a great deal of ground. Looking back over the record of five brief years, one sees clearly that the print department bids fair to win for Baltimore a foremost place among the outstanding print centers of the country.

### MUSEUM EXPERTS TO MEET IN JULY

The British Museums Association will hold its annual meeting July 1 to 4, inclusive, at Brussels, Belgium, we learn from *The Museum News*. The international exhibition at Brussels will be open during the meeting and there will probably be excursions for delegates on July 5-6 to Malines, Antwerp, and Bruges. The meeting is being held in Brussels this year on invitation from the Belgian Government tendered last summer at the Bristol meeting through Jean Capart, director of the Royal Museums of Art and History.

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This charming armchair from the collection of Isabella Barclay is one of a pair of Directoire bergères covered in modern embroidered silk. The straight top rail and the turned supports with their urn motif fluting and rosettes above the legs are the distinctive features which give these chairs their great style. Accented by the large floral repeat in the upholstery, the white painting of the frame makes these chairs especially adaptable to the popular trend in modern decor.



Dating from circa 1800, this bronze dore center table, which may be seen at the galleries of Edward Garratt, is a fine example of the French Directoire. The copper top which is painted to simulate lapis lazuli is framed in bronze dore moldings with applied oak leaves in low relief of beautiful workmanship. The square fluted legs have classic profiles in relief on the dies. The piece was originally in the collection of Edith Rockefeller McCormick.



This lady's writing table in mahogany is a delightful example of the Neo-Greek style which was so popular during the Directoire period. The piece, included in the collection of Symons, Inc., has a bronze gallery around the top, a pad in tooled morocco fitted with a lectern, and a cartonnier with drawers at the end which are very unusual. The extreme simplicity of both line and ornament characterizing this desk suits the pervading spirit of the epoch, which was also reflected in the classic costume of the lady for whom the desk was originally fashioned.

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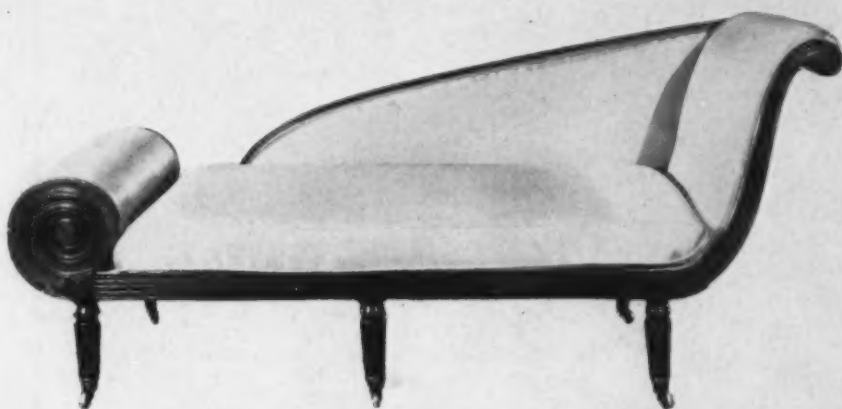
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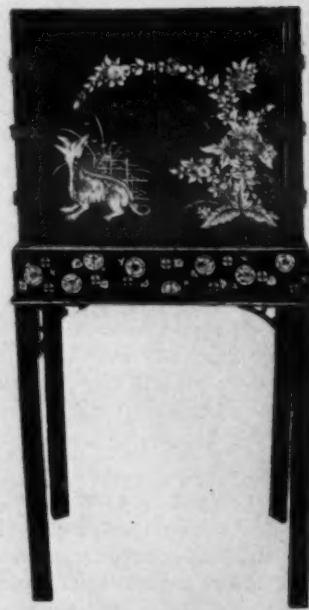
This mahogany sofa from the collection of Edward Garratt achieves in the bold sweep of the back a sophistication of line that is distinctly in accord with certain types of individual interiors of today. The scrolled headrest and the white bolster treatment at the foot of the sofa also have a capricious note that would make this piece a feature in any room. Dating from circa 1810-15, this sofa reflects the English Regency adaption of the French Empire.



The sturdier phases of the English Regency style are exemplified in this cabinet from the Bertha Schaefer collection. Any potential heaviness of form is cleverly counteracted both by the open grillwork door and by the tapering inlays of modified Empire design framing the body. The pair of fluted end supports with pointed finials hold a narrow shelf, suitable for the display of china or other objets d'art. Against the dark luster of the wood the very light inlay makes an effective contrast.



Reminiscences of Egypt are quaintly apparent in this early English Regency torchere which is one of a pair from the collection of Josephine Howell. Rising from a tripod base on lion claw feet, the center spreads out like a conventionalized flower from its tall tapering support. The classic lotus motives at the base of the column contrast delightfully with the gaiety of the naturalistic roses on the torchere proper.



An air of gaiety is contributed by the Chinoiserie note of this English Regency cabinet from Decor, which is a delightful example of delicate lacquer decoration in Chinese taste. The covered doors which enclose many small compartments are painted with a kylin and naturalistic peonies. The pierced brass mounts, the straight legs with openwork bracket supports, and the modification of the all-over hawthorne design on the apron carry out the Oriental idea.



Great dignity marks this massive English Regency desk in rosewood from the Edward Garratt collection. Dating from about 1810, the piece reflects to a certain extent the Empire trends of the period, but the scrolled end supports and underbracing indicate a transitional mood into a new style. Among the details to be especially noted are the finely chiseled original gilt bronzes. The wide top covered in the original brown tooled leather and fitted at the back with a shelf for books suggests the table's fitness for a luxurious library or study.

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Established 1902  
Published by the  
ART NEWS, INC.  
20 East 57th Street, New York  
Telephones PLaza 3-5067-68-69

President . . . . . S. W. FRANKEL  
Editors . . . . . MARY MORSELL  
LAURIE EGLINGTON  
Editorial Assistant . . . JANET ROSENWALD  
Entered as second class-matter, Feb. 5, 1909, at  
New York Post Office, under the act of  
March 3, 1879.

Published weekly from Oct. 5 to middle of June.  
Monthly during July, August and September.

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Vol. XXXIII June 1, 1935 No. 35

## CHAIN LETTERS AND ART

Even the art world in its hypothetical ivory tower has not been entirely exempt of late from the solicitations of chain letter fans. Apparently originating in some master mind in the city of Denver, this latest fad has for the past fortnight been ravaging almost every strata of New York society. And we suppose that if the hope of easy money must spring eternal in the human breast, it is perhaps well that other avenues than the stock market can be discovered. In a few weeks, undoubtedly, chain letters and their devotees will be a thing of the past, but the madness which is attacking all of those around us at the moment cannot but arouse a few pensive meditations upon that strange phenomenon—American mass psychology.

Certainly there is no other country in the world which responds so naively and so wholeheartedly to fads of various kinds, embracing them madly and relinquishing them as promptly. And unfortunately, the same trend can be detected, though in much diluted form, in the fervor with which various art movements are adopted and then abandoned when a more exciting and fashionable cult with new leaders looms on the horizon. Within certain strictly defined limits this tendency in art has its advantages, for popular indifference to painting and sculpture has required a strong stimulus to bring it to the attention of the man in the street. But ever since the birth of the P. W. A. P. the tendency to direct mass psychology into certain definite channels of art interest has been so much on the increase that the moment seems to have arisen for a word of warning.

Looking back over the past year in a casual way, murals and the American scene, both of which have enjoyed rather more constancy from the devotees than might have been anticipated, loom



ROYAL GOBELINS TAPESTRY, "THE BOAR HUNT"

XVII CENTURY

One of the celebrated set known as the "Hunts of Maximilian," this magnificent weave together with its companion piece was recently purchased by French & Company from the collection of the late Mrs. Whitelaw Reid, which was dispersed last week by the American-Anderson Galleries.

up as the major issues upon which mass attention has been cleverly focussed. The heady excitement, which marked the original launching of these methods of achieving swift salvation in a native art heaven, has fortunately abated, as might have been anticipated. But with that ingenuity with which the leaders of our culture are so richly endowed, other means will undoubtedly be devised for keeping America "art conscious."

A true love of art and true accomplishment cannot unfortunately be achieved via those sweeping enthusiasms which create a vast buzz of mass activity with only a kernel of the genuine. Art is by its very nature a thing of slow growth like a beautiful garden and it is only by patient and persistent cultivation of the soil that sturdy perennials may be brought into flower. It was perhaps necessary for a time to capitalize our mass psychology trends in order to break through that popular indifference towards art which relegates it to the background of life. But now that it is highly probable that our attainment of cultural maturity is to be signaled by the creation of a Secretary of Arts, it is time to stop, look and listen.

Politicians are sufficiently far-sighted quickly to snap up the cause of the future and to bend it to their own best interests. And if art is the fad of the moment, its less sensitive protagonists will, during their brief espousal of the cause, be as persistent and as enthusiastic as the promoters of the chain letters. Now, if ever, is a time in American art when wisdom and sane leadership are needed, for no nation ever achieved aesthetic eminence by sudden bursts of generous, but impetuous patronage.

## TORONTO

"La Table Garnie" by Bonnard has recently been acquired by the Art Gallery of Toronto, a painting which is notable for the emotional use of color and design. Although simply conceived, there is a luscious quality in the treatment of the compote of fruit, the wine decanter and other still life elements against the white cloth.

American Works  
Of Three Centuries  
In San Francisco

SAN FRANCISCO—A large exhibition of American painting of the XVIIIth, XIXth and XXth centuries is scheduled to open on June 8. So great will be the scope of the show that it will command both the California Palace of the Legion of Honor and the M. H. de Young Memorial Museum. Museums and private collectors throughout the country are contributing to this display, which promises to be one of the largest of its kind ever held.

## IT SEEMS THAT

Four young architects were recently jailed for thirty-six hours during the finals of the twenty-eighth Paris Prize competition. This solitary confinement, we are assured, was motivated by a desire for complete aesthetic integrity, and was not the idea of an inspired press agent. With only an iron cot, a stool and a table as the furnishings of their cells, the hopeful contestants had also to submit to the constant surveillance of a "warden" during the entire period of their incarceration. But it just does seem a little thick that after suffering all this, the poor young architects must in addition pay \$9 in fees to cover the cost of meals during their confinement.

The Metropolitan Museum is staging a practical demonstration of excavation methods outside of its portals, which bids fair to rival in dramatic interest many of the attractions within. But although such diggings and drillings in Italy would doubtless yield several tons of Aphrodites by followers of Praxiteles, no reports have as yet arrived from the Metropolitan of the find of so much as an Indian arrow head. But with such a magnificent stage set, it does seem too bad that the Egyptian department can't be persuaded to give a little practical demonstration of how excavations are really managed. To non-archaeologists, these matters are always a little confusing, despite the best charted bulletins. But the trenches are being given

over entirely to the workmen of the Bronx Water Works Corporation, who in a month or so will divert from beneath the Museum's basement a source of possible flood that has long worried the trustees. The latter, the *Times* reports, are now "breathing easier."

Richard Sickert is helping along with the Epstein publicity. He has given up his membership in the Royal Academy as a protest over the removal of the big nude figures which graced the British Medical Association Building in the Strand. The Academy apparently felt it had no right to interfere with the aesthetic tastes of the Southern Rhodesian Government who recently acquired the building, but decided it would be better minus the Epsteins.

"If the Royal Academy cannot throw its shield over a great sculptor, what is the Royal Academy for?" Mr. Sickert asked. Maybe some one will find out now—we've often wondered ourselves.

Since they don't have Murads in Spain, Premier Alejandro Lerroux of Spain recently registered nonchalance by way of art. He let the Cabinet wait around for his resignation while he attended an exhibition of engravings at the Polish Legation. Then, solaced by art, Lerroux returned and got out of his job.

Convicts like cheering subjects in their murals and so Ben Shahn's graphic records of prison conditions, past and present, will just not be installed in the new Riker's Island Penitentiary. Having seen the Shahn murals at the Grand Central Galleries, we quite sympathize with the point of view of the prisoners. For even modern recreational facilities, courses of instruction and adequate cells can't quite create a feeling of detached contentment about the lashings and lack of sanitation of the past.

Even Tammany is realizing the political virtues of aesthetics in the present age. An art competition for the kiddies is to enliven the Clubhouse of the Fifteenth Assembly District from June 3 to 15, with any variety of painting or sculpture eligible for exhibition.

"Upon the masses and upon the thought and action of the cultured groups rests the future of American culture," Mr. Mahoney informs us. This is probably true but does it mean the passing of the good old Democratic Club, where paper streamers hung in colorful festoons from the walls and where big men with big cigars sat around playing cards, with their feet at a comfortable angle and their derbies set nonchalantly on the backs of their heads?

Bonington Sketch  
Recently Acquired  
By Chicago Institute

CHICAGO.—The purchase by the Art Institute of a small work by Bonington is the occasion for an extremely interesting article on the artist by Daniel Catton Rich in the April issue of the *Bulletin*. Space unfortunately forbids more than a short quotation, but any one interested should obtain a copy of the publication.

The spirited little sketch, "Francis Ist and Diane de Poitiers," just acquired through the Simeon B. Williams Fund, brings to the Institute its first example by Richard Parkes Bonington. In America Bonington's works are little known, but in England where he was born and in France where he spent the latter part of his hurried, brilliant life, his pictures have been enthusiastically collected and the artist rightly esteemed as an important force in XIXth century art.

Bonington was one of those rare men born with the painter's gift. When one realizes that he died at the age of twenty-six and that all of this easy and masterly work belongs to the last ten years of his life, one sees how greatly endowed he was. . . .

At a time when classic frigidity held sway, and when David was recommending to his students that they buy up the discarded works of Watteau and paint over and forever destroy them, Bonington dared to return to the XVIIIth century, and to that great precursor of the XVIIIth century, Rubens. "Francis Ist and Diane de Poitiers," indeed, reminds us of a sketch by Rubens, or perhaps even more, of a sketch by Van Dyck. There is in it the fluency and unhesitating spirit of the former, rendered with the elegance and charm of the latter.

It is instructive to compare a watercolor by Delacroix, executed probably about the same time and of a very similar subject, "Francis Ist and La Belle Ferroniere." Roger Fry has so admirably characterized the likenesses and differences between the two artists at this period that little more need be said. After pointing out Bonington's great technical mastery and ease of composition, and finding, as we shall have to admit, a certain fixity and lack of rhythmic coordination in Delacroix at this period, he ends by deciding that much of Bonington's art borders on the trivial where Delacroix's is saved by an innate seriousness and good taste. Today there is much in Delacroix's watercolor which strikes us as theatrical and somewhat false, but in the end it was he who (given almost forty years more in which to accomplish the task) actually understood and revitalized Rubens.

Bonington along with Gericault helped to liberate French painting from the inelastic and deliberately finished canvases of the Pseudo-Classics. Through the quick and spontaneous technique of his watercolors, through greater reliance on effects of light and dark (well exemplified in the present picture) and through his own richly pigmented little oils, he helped to revive that feeling for exquisite surfaces of paint, for nuances of stroke, that connect Watteau and the more sensitive side of Monet. . . .

The J. P. Morgan  
Ivory Miniatures  
In Christie Sale

LONDON.—The famous collection of painted ivory miniatures from the J. P. Morgan collection, which will be dispersed at Christie's from June 24-27, is generally regarded as the finest aggregation in its field formed in modern times. Notable both for its quality and comprehensiveness, the collection comprises over eight hundred examples representative of the best work of the British and Continental schools from the XVIII to the XIXth century.

In addition to the famous Armada Jewel, there are examples by Hans Holbein the Younger, Nicholas Hilliard, Samuel Cooper, John Hoskins, Isaac and Peter Oliver, Richard Cosway, John Smart, F. H. Drouais, George Engleheart, Andrew Plimer, Samuel Shelley, J. H. Fragonard, Peter Adolf Hall, J. B. Isabey, J. B. J. Augustin and other leading masters in the field. A detailed story will appear in next week's *Art News*.



# PROFESSOR VOLPI PUBLISHES VERROCCHIO WORK

**Bust of Lorenzo the Magnificent  
By Great Florentine Master  
Is Published in Monograph  
With Letters from Experts**

FLORENCE.—Professor Elia Volpi of Florence has recently published a monograph on the famous terra cotta bust of Lorenzo the Magnificent in his possession. Purchased by Dr. Volpi in 1922 from the owners of Villa Bardazzi, near Cerbaia, in the Province of Florence, it was expertized by Dr. De Nicola, then director of the Bargello Museum, and illustrated by the late Dr. Bode in his book *Die Kunst der Frührenaissance in Italien*. Following the exhibition in Florence in 1933, where it was received with acclaim, Dr. Volpi approached such competent authorities as Senator Adolfo Venturi, Dr. Planiscig, director of the Vienna museums, and others. "The conclusions of these experts," writes Dr. Volpi in the preface to the monograph, "after their careful examination of the bust both outside and inside, are unanimous in declaring the natural size bust here illustrated as the original executed by Verrocchio shortly before the Magnificent died in his Villa at Careggi in 1492. It is exactly from this original that were derived the various replicas which were known."

Before presenting the letters received from Bode, Planiscig and Venturi, a literal translation of which we are printing herewith, Dr. Volpi quotes the exclamation made by Bode upon first seeing this bust of the Magnificent: "One can recognize in him the man superior to all his contemporaries." The appended letters have in the monograph the advantage of comparison with the photostats of the originals, written in Italian, by which any inaccuracies in expression may be corrected:

Dear Prof. Volpi:

I would not leave Florence, probably for the last time, without telling you how I have been stupefied at the masterpieces I have been able to see in your collection this time. I believe that in the fifty years during which I have been twice a year to Italy I never saw at an antiquarian as many important Renaissance sculptures! Not at Castellani's nor at Bardini's nor at Grassi's and not even at your place.

The bas relief of the Madonna with Cherubim is a masterpiece from Antonio Rossellino, grandiose in the Virgin, graceful in the heads of the angels, beautiful in the color of the marble.

But as a work of art, the grand terracotta bust of Lorenzo the Magnificent surpasses all the others in grandiosity. There exist very few busts as strong in expression and fine in execution as this bust of Verrocchio, worthy of Verrocchio's marble bust of the Lady with flowers in the Bargello. I recognize, in this bust of yours, the man who was superior to all in his century.

And with these beautiful things a bronze of equal importance and quality: the candlestick by Riccio!

With greetings,

(Signed) DOTT. W. BODE.

Vienna, I. Opernring 21

Oct. 5th, 1934

Prof. Elia Volpi:

During my last sojourn in Florence I have been able to study attentively,



**TWO VIEWS OF A TERRA COTTA BUST OF LORENZO DE' MEDICI**

*This bust, in the possession of Dr. Elia Volpi of Florence, is the subject of a recently published monograph, containing expertizes by Venturi, Bode, and Planiscig.*

By VERROCCHIO

and examine in all its details, the bust in polychromed terracotta representing Lorenzo the Magnificent, in a size larger than life, which is in your possession. There is no doubt about the work being authentic, that is of the end of the XVth century, and that it actually portrays Lorenzo (1492) in the age of c. forty years. A comparison with the well-known medal by Niccolò di Forzore Spinelli (Hill 929) justifies this conclusion not only, but reveals another peculiar characteristic: the two locks which part from the mass of hair and fall on the forehead in the bust, appear also on the medal, so that they undoubtedly give us an individual element in the aspect of the Magnificent.

The bust in question is known from several examples, as it occurs to me, but in smaller dimensions and different character and quality; for instance: in all there are missing the above mentioned locks of hair.

Very fine and comparable to yours—but not identical in conception or details—is the terracotta bust in the late collection of Lord Tanton of London and later in the Clarence H. Mackay collection in Roslyn, U. S. A. However, while your bust seems modelled from life, full of the naturalistic spirit of the late XVth century in Florence, the one in the Mackay collection reveals the tendencies towards idealization, weakening of realistic traits and the desire of transhumanizing the type into a more monumental sphere. I believe that the two busts, though from a common source, live independently from each other.

Other replicas, but derived from the Mackay one, and more or less valuable,

are to be found in Lord Methuen's collection at Corsham Hall, the Museum of Forlì and in the collection of Count Suboff in Petrograd the destiny of which I ignore.

More largely known, because published in many catalogues, is the stucco replica in the Berlin Museum. But it is a weak thing and of uncertain epoch. In Mrs. Shottmuller's new catalogue (1933) it is given as a Florentine work executed after 1530. It is as much as calling it false for, in Florence, after 1530, no artist would have thought of reproducing a Quattrocento as it was Michelangelo who was then dictating the new canons of art.

Much has been discussed as to the attribution of these busts. Pollaiuolo's name was also suggested but this attribution does not correspond to the monumentality of the busts which breathe with more ample lungs than those of Pollaiuolo who was a minute researcher not seldom tortured.

Bode and Valentiner attributed, with good reasons, the Mackay bust to Verrocchio. They were thinking of the Colleon statue, its material and ideal grandeur. What is valid for the Mackay bust, I believe, holds even more for your bust which, for its realism, is more in the style of the XVth cent. than the other.

(Signed)

L. PLANISCIG.

Bologna, Nov. 14th, 1934

Dear Sig. Volpi:

I still remember vividly the bewildering impression I received when I saw your terracotta bust of Lorenzo the

Magnificent; grand, superb it seems to emerge over the Florentine people of the XVth century.

The pictorial effect sought for by force, even in the drapery, treated impressionistically, testifies to the fact that a companion to Verrocchio, a help to Verrocchio, was the founder of the school of pictorial sculpture in Florence: Leonardo da Vinci.

The young disciple of Andrea Verrocchio, already mature in the seven years he had lived in his studio, for that force which genius suscitates and binds all to it, was influencing his very master; in the works produced by Verrocchio while Leonardo was with him we find a fluidity, a daring, a fineness of observation, a dash of life which are not seen in those produced after Leonardo had left. In these we may still find, as it were, only an echo of Leonardo's great art but not the rapidity of a pictorial effect, a penetration of one who knows the interior of things and organisms beneath their surface.

Lorenzo the Magnificent who loved Leonardo and sent him to Ludovico il Moro to give a test of his capabilities, is here represented with such a freshness of flesh, with such an impress of grandeur and strength that one is led to believe that the disciple must have had both in the conception and in the modelling of the superb bust the greater part.

The heavy, massive Verrocchio has not given us examples of such a pictorial sensibility as we may admire in

this face of true flesh, in these eyes which are rendered phosphorescent by the play of light and shade, in the heavy sunk angles of the mouth, in the fluid folds of the sleeves, in the scarf modelled in rapid touches in a tender paste of colour. Even the tempestuous mobility of the physiognomy seem proper more of Leonardo than Verrocchio; of Leonardo the wizard ready to render the instable motion of light and shade and the flash of life.

Believe me, yours devoutly,

(Signed) ADOLFO VENTURI.

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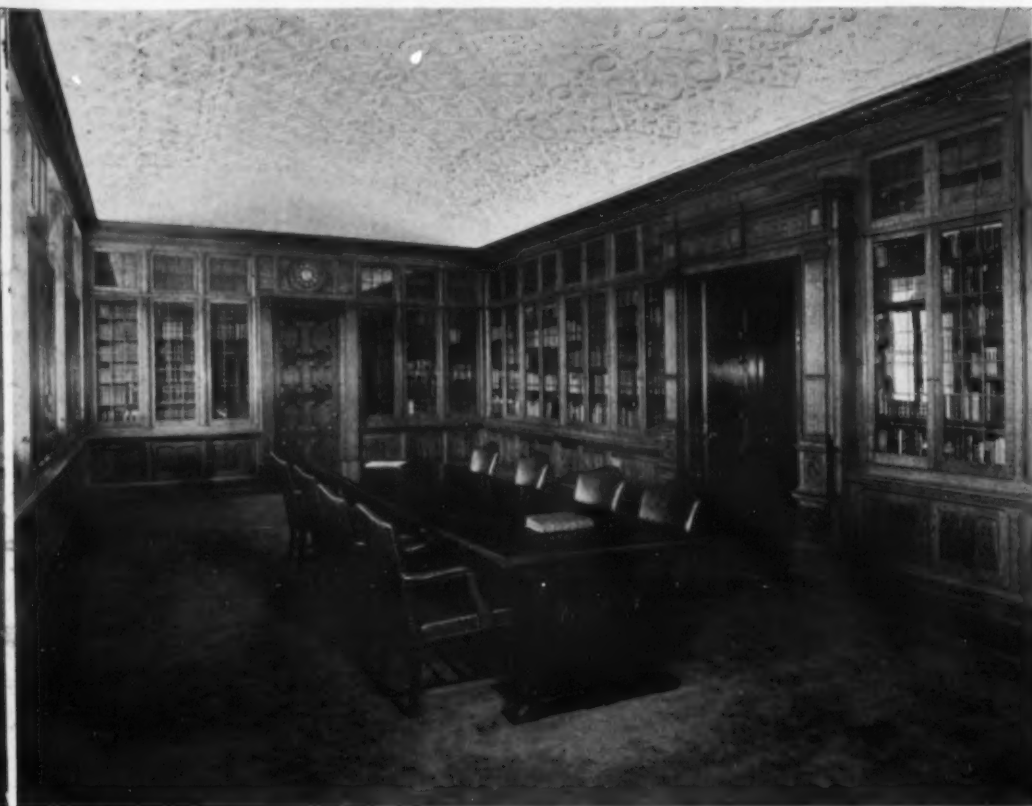
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Features of the building recently presented by Thomas B. Lockwood to the University of Buffalo.

(Continued from page 3)

however, are valuable as incentives. . . .

"Quite naturally the collection is richest in literature, and particularly so in its possession of the major works. Here is Chaucer, not in a XIVth century manuscript, but in an admirable early Stuart printing and in that most elaborate of modern editions which exhibits the typographical genius of William Morris at its best. Here are the great Elizabethans: Spenser with the earliest *Faerie Queene* in both its parts, Shakespeare in all the four folios, Ben Jonson in the full majesty of his *Works*. Milton contributes not only *Paradise Lost* with the first 1667 title-page but the more exquisite beauties of the *Poems* of 1645; and Herrick provides in the first edition of *Hesperides* a portrait of himself that does full justice to his Epicurean nose. Dryden's *Absalom and Achitophel* appears in a copy as fresh and uncut as on the day it left the press. . . . It would be tedious to enumerate all the XVIIIth and XIXth century celebrities who give of their best to this record of achievement. . . . but it would be remiss not to point out that American writers are especially well represented. The Emersons, the Hawthornes, with the wealth of other volumes from the New England group, form a collection of unusual magnitude and value. Walt Whitman, too, deserves particular mention because the copy of *Leaves of Grass* here included is one of the few to which the poet's lack of funds permitted the final glory of gilt ornament. Nor is there lacking a supply of books outside the realm of pure literature. Here is Livy's history of Rome, in its first English version, and Clarendon's *History of the Rebellion*, the book that gave its name to the Oxford Press. The lawyer will find his Blackstone, the biologist his Darwin, and the philosopher should rejoice at the presence of Hobbes and Locke.

"In the later splendors of fine printing the collection is also marvelously rich. It possesses an almost complete series of the books from the Kelmscott Press, in both the paper and vellum copies, masterpieces of design that have the evocative and soothing power of great art and that bring to the literature they reproduce a new loveliness. Here too are all of Cobden-Sanderson's subtle and fastidiously beautiful compositions from the Doves Press—the

magnificent English Bible, and the quiet interpretations of the poets. These books, with others from the Vale, the Ashendene, and kindred private presses, marshalled here in a completeness that will challenge the supremacy of any other collection, are works of the highest typographical art, worthy of a place of honor in any company. With them belong the creations of the American, Bruce Rogers, who has carried printing to new heights in this country, and developed a style that has its own distinct graces.

"There are in the collection other notable things, a variety of French books for example, printed, illustrated, and bound in the most sumptuous and lavish fashion. They belong, as it were,

to the more fanciful trimmings of literature, but they are illustrative of a kind of late XIXth century luxuriance which is not uncharacteristic. There is a special collection of Robert Louis Stevenson which contains not only most of his first editions, but also a number of important holograph letters and of published and unpublished manuscripts.

"Moreover, there is a fascinating series of historical medals, European and American, commemorating the deeds of warriors and the decisions of statesmen, a pictorial history in bronze of great events and great men; and more important and more interesting even than these, the genuine coins of many nations and peoples that tell in

their own allusive way the history of man from the Greek Commonwealth to the American Republic.

"The collection as a whole owes its prime importance to the variousness of its appeal. It offers something to every taste, to every interest — nothing in completeness, but enough in each case to prove an aid to fuller comprehension. If it were confined to one or two periods, to one or two types of literature or art, to a few individual poets or

novelists, it would have another and quite different kind of importance, and it would be of less immediate value to the university. As it is, it is most impressive for the mixture of its natural human interests and for its choice inclusion of the great in their greatest achievements. . . ."

Writing informally of the Lockwood Library in *The Saturday Review* of

(Continued on page 15)

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## CHICAGO

The Procurement Division of the Treasury Department has just announced that the sum of \$4,696 will be spent in securing murals for nine brand-new Illinois post offices. These nine buildings will be the first in the state to receive wall paintings by Illinois artists as part of the essential scheme of interior decoration. Organized in 1934, this new art program of the Federal Government plans to secure the finest and most vital works to decorate Federal buildings and for these works the painters will receive wages commensurate with the size and importance of the work.

These nine panels are to be chosen by open competition, details of which have just been released by the Illinois committee. The competition will center around two types of panel, one oblong in shape, the other almost square. Artists must submit preliminary designs, a certain number of which, upon the recommendation of the Illinois committee, will be sent on to Washington for final approval and acceptance. While the subject matter and treatment are left entirely to the artist, it is supposed that something to do with the Post, or some phase of local or state history will be utilized. The contest for preliminary sketches which ends June 15 will, it is hoped, enlist the interest of the leading artists of the state. Full details may be secured from Mr. Daniel C. Rich, The Art Institute of Chicago, chairman of the Illinois Committee, which includes Mr. William A. Kittredge, art director, R. R. Donnelley and Sons, Dr. Rensselaer W. Lee, head, department of art, Northwestern University; Mr. Shepard Vogelgesang, director of color, "A Century of Progress, 1934."

There is now on view in the East Wing Galleries of the Art Institute, in the Watercolor Exhibition, a group of thirty-two paintings by Indians of the Southwest. The Indian artist is revealed as a superb draughtsman. His drawing of a horse, or of a wild turkey, or of a deer, could scarcely be surpassed. Naturally, being by tradition addicted to the dance, many of his paintings feature his tribal ceremonials. There is a deer dance, the buffalo dance, the corn dance, the eagle dance, the butterfly dance, the ghost dance, the snake dance, the snowbird dance and numerous others. Most of their painting is of the mural style, done in the flat, as did the Egyptians, and the profile is preferred. In the group of Indian paintings at the Art Institute there are examples of the work of Hopi, Navajo, San Ildefonso, Taos Indians and the catalog lists nine watercolors by Ma-Pe-We, six by Oqwa Pi, eight by Awa Tsireh, and smaller numbers by other artists.

## LOS ANGELES

"Recessional," a large painting by Eugene Savage done in oil on a gesso ground panel, has recently been presented by members and friends of the Los Angeles Art Association to the people of Los Angeles. The canvas represents the impressions of one looking backward upon the experience of the World War and of all wars. The artist has striven to interpret not so much the chaotic, unrelated detail of that experience as the tragic bearing it has upon civilization itself in terms of symbolism.



"ARTIST'S TABLE"

By ALBERT STERNER

This painting, the winner of the Clara Obrig prize of \$400 in the 1935 Academy, has been sold by the Kleemann Galleries to a private collector.

## LIBRARY EXHIBITS COLOR PRINTING

Fine color illustration, from the middle ages to the present day, is reviewed in the current exhibition at the New York Public Library of books and manuscripts from the Spencer collection. Illuminated manuscripts from Europe, Japan, Turkey, Armenia and Ethiopia open the exhibition. These are followed by incunabula with hand-colored or stenciled woodblocks. One of the most interesting of the latter is the *Fasciculus di medicina* published in Venice in 1493 and containing the famous illustration, in color, of a dissection. Mezzotint, aquatint and stipple, highly developed during the XVIIIth century, are well represented. The French plates of this period include those in *Costumes et Annales des Grands Theatres de Paris*. Plates by Cruikshank and Alken include those for *The English Spy* and *National Sports of Britain*.

A splendid American example proves that fine color printing was done here as early as 1823. The aquatints of the "Hudson River Portfolio" represents views of the Hudson Valley, its towns and places of interest, from drawings by W. G. Wall, engraved by John Hill, and published in New York in 1823-24. Their coloring is exquisite. The part of the exhibition devoted to later work includes many fine examples of lithography and a number of superb facsimiles of early works, reproduced by modern processes of photoengraving.

## MONTCLAIR HOLDS AMERICAN EXHIBIT

MONTCLAIR. — An exhibition of paintings in the modern idiom by contemporary American artists is now open at the Montclair Art Museum. This collection will remain on view until the Museum closes for the summer on June 30.

Forty-nine paintings, representing the work of forty-five artists, are included in this showing which has a wide range of subjects and techniques. The different types were selected to show a cross section of modern painting and should appeal to diverse tastes.

Many new names are included in this year's list of exhibitors as well as the familiar ones of those who have exhibited at the Museum many times in the past. The complete list follows:

Kenneth Bates, George Biddle, Arnold Blanch, Edith Branson, Charles Burchfield, Mary E. Carpenter, John Carroll, Jon Corbino, Bernardine Custer, Ernest Flene, Rosano Gerbino, O. Louis Guglielmi, Edward Hopper, Iskantor, Morris Kantor, Georgina Klitgaard, Leon Kroll, Richard Lahey, Julian Levi, George Lohr, Charles Logaszo Peppino Mangravite, Alfred Maurer, Henry Lee McFee, Austin Mechlem, Nura, Raymond O'Neill, Elliot Orr, John Pellew, Hobson Pittman, Henry Var-num Poor, Clifford Pyle, Louis Ribak, Charles Rosen, Michael Rosenthal, Martha Simpson, Jacob Getlar Smith, Eugene Speicher, Maurice Sterne, Agnes Tait, Allen Tucker, Edward Buk Ulreich, Abraham Walkowitz, Warren Wheelock and Marguerite Zorach.

## Buffalo University Receives Lockwood Rare Book Collection

(Continued from page 14)

May 25, Christopher Morley remarks: "I have small respect for the bibliophile who only raves about established excellences—such as Voltaire, let us say—and cannot recognize on the hodie-wood pulp paper, the same spirit in Don Marquis or Westbrook Pegler. I was glad to observe that Mr. Lockwood, though a Collector of the past with an upper case C, is also a spotter of merit in the humble shocker and the police romance."

As for the building, which Mr. Lockwood donated, Mr. Abbott characterizes it as follows:

"The University of Buffalo is peculiarly fortunate in that it is receiving

from Mr. Thomas B. Lockwood not only just such a collection of rare books as would engender enthusiasm and devotion in every librarian, but also a building designed to accommodate the books in the most modern fashion and to afford the faculty and students a convenient and comfortable place for serious work and necessary relaxation. All that forethought and logical planning can do to provide the best physical surroundings, the donor and the architect have done. The Lockwood Memorial Library is not a mausoleum in which are preserved precious and untouchable relics of man's achievements, it is an active workshop for the creation of the standards and the background requisite to the intellectual life for which the university stands responsible. . . ."

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## LONDON LETTER

By Louise Gordon-Stables

The success of the sale at Christie's of the Bles Collection of old English glass, in which the Royal Oak Goblet alone fetched £580, is an indication of the value set just now on glass of historical type. Hence the particular interest attaching to the fine exhibition of glass, now being held at the Cecil Davis Galleries in St. Mary Abbot's Terrace, Kensington, where a number of famous examples of English XVth century glass are on view, together with the noted Lidgerwood collection. Here for the first time is shown the recently discovered Verzelini goblet with the date 1586 engraved in diamond-point and the inscription, "God save Qvyne Elisabeth," round the rim. It was to this Italian craftsman that the Queen had granted the privilege of setting up in England the first factory for the production of glass on Venetian lines. This exquisitely shaped and incredibly light goblet, with its delightful all-over basket-work design, is eloquent of the Italian's flair for incorporating Venetian tradition with English taste. The goblet is one of some half-dozen examples which represent all that have survived of this type.

Equally rare are the two examples of sealed Ravenscroft glass, one a jug, the other a goblet, the seal in each case bearing the Raven's head which stood for the maker's name. The collection of glass decorated with colored enamels likewise contains a number of notable specimens, amongst them the Beilby Goblet engraved with the Royal Arms of King George III in their proper heraldic colors.

The Lidgerwood collection is rich in rare examples of glass of the Anglo-Venetian period, as well as of Jacobite wine glasses and finger bowls with unusual features occurring either in the details of the decoration or in the character of the stem. Especial interest attaches to a series of early tapersticks, very graceful in their baluster stems, a comprehensive range of sweetmeat pieces, and a group of privateer glasses, engraved with the "prizes" in full sail. An incredibly slender toast-glass—the delicacy of whose stem explains why such specimens are so rare—a "decadence" Jacobite glass apron which has depicted a moth feeding on the petals of the engraved rose, and a snuff-box with the portrait of the "King across the Water" concealed between a double-lid are among the many unusual items in this thoroughly interesting show.

Once more the Tooth Galleries are giving us the opportunity of enjoying a carefully selected exhibition of old flower paintings and still lifes, which only serves to emphasize what past masters in both arts were the Dutch painters of the XVIIth century. If in these days a modernist of more than usual daring should decide to group lobsters with mandolins, oysters with other musical instruments, or pose their vases of flowers on stone pedestals with a view to producing a satisfying pattern, we would be apt to find the result inclining towards the bizarre; but not so with these artists. All is

ROLAND N. MOORE  
MOVES QUARTERS

The galleries of Roland N. Moore, noted for Chinese art and decorations, will move early in June from their present quarters at 42 East 57th Street, to a new building located at 150 East 55th. This fine five-story structure is already installed and equipped in the most up-to-date manner. The move is in line with the trend of firms engaged in art and decoration to concentrate more and more in the side streets south of Fifty-seventh Street. In keeping also with the spirit of the times, the new house will have a greater intimacy than was possible in the former location, and consequently a charm calculated to appeal to the modern collector. Mr. Moore's well-known collection of Chinese porcelains, jade carvings, ivories and rare textiles will find a fine setting in the first two floors of the 55th Street house, which will also permit a proper viewing of the firm's English furniture and European textiles. Fifty-seventh Street will miss, however, the tastefully decorated window, which had a large quota of admirers among the regular habitués of the section.

## MUSKEGON

The Hackley Art Gallery, Muskegon, Michigan, has purchased "The Tornado" by John Steuart Curry from Ferargil, Inc. This painting was selected by the Gallery as representative of the western group of painters contributing to a native style of painting.

The recent addition of two water-colors by Charles E. Burchfield, "Souvenir of South Carolina," later known as "The Drug Store," and the "Open Road," through William Macbeth, Inc., mark the first acquisitions by the Hackley Art Gallery of this group of painters.

combined and co-ordinated in one satisfying and opulent whole. In the compositions of De Heem, of Van Huysum, of Van Den Hecke, the blending of detail is so subtle and so happy that there is no thought of incongruity, no trace of discord. Lobsters and grapes, peacocks and ducks, are there to symbolize plenty and the joy of life, and symbolize them they certainly do. If the dew on a leaf or the iridescence on plumage be meticulously portrayed, it is done with such evident jubilation in the beauty of both that the beholder can but rejoice with the artist that such things exist to add to the amenities of life.

Mr. Wilfrid de Glehn has made his own place as a portrait painter as well as being a pleasant landscapist. His work, as shown at the Knoedler Galleries in Old Bond Street, will please those who do not demand that the pictures on their walls should stir the emotions too deeply, but rather that by a harmonious combination of tones and a graceful grouping of line and mass they should prove unobtrusively decorative.

The memorial exhibition at the Fine Art Society, New Bond Street, of paintings and drawings by the late Cecil Aldin, reminds us what a talented artist he was in the delineation of dog-life and of the quaint charm that clings around the old inns, dotted up and down our country. The animal studies have an inherent humor, which never degenerates into the farcical, while the inns are touched with a romanticism which never sinks into sentimentality. Aldin developed his own style along very individual lines and he will be missed both as an illustrator and as an architectural draftsman.

RECENT AUCTION  
PRICES

## GOELET FURNISHINGS

American-Anderson Galleries—Fine period furniture, English and American silver and various other furnishings and decorations, the property of Robert Goelet, Miss Ella Parsons and Louis C. Whiting, were sold on May 22, 23 and 24, bringing a grand total of \$57,719. We list below the highest prices obtained in this dispersal:

530—Pair of important George II silver armorial salvers by John Pero, London, 1733; F. G. Tallman .....	\$1,150
618—Set of six Chippendale mahogany ladder back side chairs, Philadelphia, circa 1770; A. Rudert, art. ....	1,620
627—Chippendale carved mahogany piecrust table with claw-and-ball feet, Philadelphia, circa 1790; Thomas Curran .....	800
638—Hepplewhite inlaid mahogany serpentine front sideboard, Philadelphia, circa 1790; Joe Kindig, Jr. ....	725
640—Carved walnut tall case clock by Henry Maag, Philadelphia, circa 1770; Dr. S. W. Woodhouse of Philadelphia .....	950
646—William and Mary walnut ball foot secretary with mirror doors, Philadelphia, 1690-1710; Dr. S. W. Woodhouse of Philadelphia .....	750
676—Pair of Louis XV decorated lac Chinoiserie commodes, Venetian, XVIIIth century; Mrs. C. M. Dick .....	1,260

## GARY FURNISHINGS

American-Anderson Galleries—The remaining furnishings of Ivy Hall, the residence of the late Ebert H. Gary and Emma T. Gary, were sold on May 27, bringing a grand total of \$10,337.

C. A. A. ELECTIONS  
ARE ANNOUNCED

At the special member's business meeting of the College Art Association, which took place on May 25 at the Hotel Willard, the following officers were elected for the coming year: Professor John Shapley, head of the art department, University of Chicago, President; Professor C. R. Morey, chairman department of art, Princeton University, vice-president; Professor A. Phillip McMahon, chairman fine arts department, New York University, secretary; Blakemore Godwin, director of the Toledo Museum of Art, treasurer; Audrey McMahon, executive secretary.

On the Board of Directors are: Paul J. Sachs, associate director, Fogg Art Museum, Harvard University; Francis H. Taylor, director of the Worcester Art Museum; Frances M. Pollak; David M. Robinson, head of department of art and archaeology, Johns Hopkins University; Reginald Poland, president Western Museums Association and director of Fine Arts Gallery, San Diego, and Theodore Sizer, director Gallery Fine Arts, Yale School of Fine Arts, Yale University.

More than 165 museums, colleges and universities were represented at the meeting.

A NEW PRESIDENT  
FOR MINNEAPOLIS

MINNEAPOLIS.—At a meeting of the board of trustees on Monday, May 13, Alfred F. Pillsbury, former treasurer of the board, was elected president of the Minneapolis Society of Fine Arts to succeed the late John R. Van Derlip. G. Sidney Houston, secretary, was elected treasurer in Mr. Pillsbury's place and now holds both offices. Also elected at the last meeting were the following four trustees: Frank T. Hefelfinger, Thomas Wallace, Benton J. Case, and Frederick B. Wells.

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of the former Newhouse GalleriesWALTER L. EHRLICH  
of the former Ehrlich Galleries

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## Minneapolis Reports On the Work Done During Year 1934

MINNEAPOLIS.—Annual reports do not provide what one would call exciting reading material but they are illuminating in many ways. The last Annual Report of the Art Institute shows that despite few gifts—save the Gothic *mille-fleur* tapestry which makes 1934 a memorable year—despite few loans and an almost unprecedented paucity of traveling exhibitions, the museum had a satisfactory and successful year. Unable to do much in the way of enlarging its collections, the Institute endeavored to acquaint its members with the history and background of the objects owned by and lent to the museum. The response to this program was so enthusiastic that the trustees and staff feel that an interest in art is really becoming a part of the everyday lives of people in this community. Concrete evidence for this belief lies in the increase in membership, always a heartening sign to the museum. In 1934 two hundred and eighty new members joined the Society of Fine Arts, increasing the income from this important source by 6%.

The increase in attendance is more gratifying still. During the year 1934 visitors to the museum numbered 113,953, an increase of 15,694 over the previous year and of more than 20,000 since 1932. Twenty-six Sunday lectures were given during the past year with a total attendance of 8,967, an increase of 1,567 over the previous year. The lectures, with an average attendance of 345, were given by members of the staff and by friends of the museum who contributed their services. Four Tuesday evening lectures were given for members only with an average attendance of 677 as opposed to 449 in 1933. The average attendance at the six members' concerts, on the other hand, was less by 129 than it had been the year before.

The three series of art history lectures given by Gustav Krollmann, Instructor at the Minneapolis School of Art, included an Advanced Survey of Art in which Mr. Krollmann gave twenty-six lectures with a total attendance of 1,695. In the Survey of Art History I, given for the first time this year, ten lectures were given with a total attendance of 408, and in the Survey of Art History II, also given for the first time, there were nine lectures with a total attendance of 377. These three courses have proved very popular with members.

Three other series of weekly lectures were offered to members during the year. Marie C. Lehr, curator of prints, gave nineteen print talks with a total attendance of 383, while 1,960 visitors came to the print study for informal instruction and study. On Wednesday mornings, from October to December, Mathilde Rice Elliott gave seven talks on Mediterranean travel with a total attendance of 430. During November and December Marianna von Allesch, designer of furniture and interiors, gave four lectures on interior decoration with a total attendance of 301. The Institute finds that the greatest advantage of these weekly courses, aside from the interest they arouse in various subjects, is that they reveal to members the endless resources of the museum's collections. Gradually they become familiar, and the awe with which they were once regarded disappears. These six courses of lectures, free to members, are open to others at a fee.

The special groups, which do not require membership in the Society, have their own programs. The Business and Professional Women held five meetings

## FOREIGN AUCTION CALENDAR

### LONDON Christie's

June 2—Important old English silver, the property of Sir John Naole and other consignors.

June 4—English and French furniture, porcelain, objects of art and carpets from various consignors.

June 24-27—The famous collection of miniatures, the property of J. Pierpont Morgan, Esq.

June 6—Early Chinese porcelain from the Charles E. Russell collection.

### PARIS Jean Charpentier Gallery

June 4, 5—Private collection of M. and Mme. Arnold Seligmann.

during the year with a total attendance of 2,327. Open to invited groups of business and professional women in Minneapolis and Saint Paul, the meetings are held for the purpose of showing the collections to those who cannot come to the museum during the day.

The Friends of the Institute, a loyal and interested group, held four luncheon-lecture meetings with a total attendance of 643. It was for the Friends that the Institute organized the Treasure Hunt, which proved such an innovation that others are still asking if they cannot have one too. And it is through the co-operation of the Friends that the museum is able to try out new ideas for making the collections more interesting to the public. The Friends, if no one else, have discovered that art has elements of fun, and they have spread the news of this discovery so successfully that the Junior League is now planning to follow in their footsteps and have an Art Institute group of its own.

The educational work conducted by Josephine Olson is one of the museum's most important activities. Each year it increases gradually, indicating that systematic and intelligent use of the collections is becoming more widespread. During 1934 Miss Olson gave 84 story hours with an attendance of 3,511. Classes from the Minneapolis grade schools totaled 413 visits with an attendance of 18,088. Special and weekly gallery tours given by appointment to clubs, private schools, and parochial schools totaled 105 with an attendance of 2,772. This report shows an increased attendance in every division, marking a small but steady advance.

The Art Institute of the Air, inaugurated in 1930, and made possible through the generosity of WCCO, is another important phase of the museum's activities. During 1934 thirty-two broadcasts were given by Emerson G. Wulff, special assistant. These broadcasts deal with the permanent and loan collections and exhibitions at the Institute, and reach a great many people in the northwest who would otherwise have no knowledge of the museum and its work.

Visitors to the Library numbered 6,184 during the past year. A large part of this group represents students and faculty at the Art School, but more than a thousand of them were people from outside who discovered in the Library an excellent art reference room. The Library now contains 2,813 volumes and approximately 10,000 photographs and color reproductions, in addition to indexed clippings and current art publications.

Although the permanent collections in the Institute did not benefit to the extent they have in other years, the museum received, during 1934, one of the most important and distinguished gifts it will ever receive. This was the Gothic *mille-fleur* tapestry, added to the

Charles Jairus Martin Memorial Collection of Tapestries by Mrs. Charles J. Martin. It is one of the few finely preserved pieces of its type in existence, and one that rounds out in a perfect fashion the collection begun by Mrs. Martin twenty years ago. Its presentation marks 1934 as one of the outstanding years of the Institute's history. Other gifts made to the museum include a rare Coney alms plate and two XVIIIth century prints of Charleston, presented by Mr. and Mrs. James Ford Bell, a Lowestoft bowl and saucer given by Mrs. James Paige, and five magnificent Chinese jade carvings from the collection of Mr. and Mrs. Augustus L. Searle.

Among the accessions purchased from the Dunwoody and Van Derlip funds were a XVth century German Pietà of polychromed terra cotta, four paintings of the Italian, French, and American schools, a Louis XVI bust, a pair of XVth century Italian velvet panels, an XVIIIth century Venetian side chair, a Sheffield silver dish ring, and a German marriage glass.

Of the thirty-one exhibitions given last year, all but two were arranged from the museum's collections or lent by local societies and collectors. Among the most popular were the Japanese color prints lent by George C. Tuttle, the annual local artists' show, the watercolors lent by Lucien Simon, the jade carvings lent by Mr. and Mrs. Augustus L. Searle, the XVIIIth century English silver lent anonymously, the annual salon of photography, held under the auspices of the Minneapolis Camera Club, and the modern blown glass designed and lent by Marianna von Allesch of New York.

In the board of trustees the Art Institute suffered the loss of Russell M. Bennett, vice president and devoted friend of the museum, who died on October 31. In the staff there were no changes. Mathilde Rice Elliott, who spent the year of 1933 in Europe on leave of absence, returned in October to take up again her duties as staff lecturer.

It will be observed from this report that the Institute's greatest advances during the past year were made in educational work. Like many individuals the museum faced the problem of carrying on its customary activities in the face of tremendous difficulties; of finding within itself the means not only of preserving but of increasing its value to the community. Its chief concern, since it could do little in the way of enlarging the collections, was to devise some means of keeping its members interested, and of showing them how to understand and appreciate the many phases of art represented in the museum. The extent of its success can be measured by the report and statistics here presented.

## DAVIS PORTRAIT TO BE UNVEILED

A memorial portrait of the late Mrs. J. E. L. Davis, president of the Friendly League for Christian Service, Inc. for seventeen years prior to her death in August, 1934, is to be unveiled today in its permanent position in the home of the society at 233 East 17th Street. The painting, which is a gift of all the members of the League in memory of Mrs. Davis, has been executed by Miss Sybil Pritchard from photographs of the subject. Always a difficult task to recapture the spirit of a much loved figure, the artist in this case has so far succeeded as to please that most capacious of publics, the feminine admirers of a great woman, who in her life and work had so endeared herself to both associates and members as to be greatly missed. Miss Pritchard took every means of familiarizing herself with the life, work and aims of her subject—a labor which must have greatly contributed to the success of the portrait.

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## DURAND-RUEL GALLERIES

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## Calendar of Exhibitions in New York

A. C. A. Gallery, 52 West 8th Street—Paintings by Joe Jones and Arthur M. Cohn, to June 18.

L. Alavoine & Co., 712 Fifth Avenue—Exhibition of French interior decoration and furniture.

American Woman's Association, 353 West 57th Street—Oils and watercolors by Association artists.

An American Place, 509 Madison Avenue—Paintings by Arthur G. Dove.

Arden Gallery, 460 Park Avenue—Paintings, sculpture and pottery.

Argent Galleries, 48 West 57th Street—Summer exhibition of the National Association of Women Painters and Sculptors, to October 1.

Isabella Barclay, Inc., 136 East 57th Street—Fine antique furniture, textiles, wall papers and objects of art.

Bignou Galleries, 32 East 57th Street—A XIXth century selection.

Brooklyn Museum, Eastern Parkway—Portraits and figure paintings by Brooklyn artists, to June 16; Japanese prints from the Museum's collection, to June 30; group show of sculpture, to September 2.

Brummer Gallery, 55 East 57th Street—Classical sculpture, painting and other rare works of art.

Ralph M. Chait, 600 Madison Avenue—Chinese art objects.

Columbia University, Low Memorial Library—International exhibition of modern bookbinding.

Contemporary Arts, 41 West 54th Street—Paintings by Gerard Hordyk, to June 7.

Decorators Club Gallery, 745 Fifth Avenue—Exhibition of nautical decorations, to June 8.

Delphic Studios, 724 Fifth Avenue—Drawings and mural photos by Temina Nimszowicz, paintings by William J. McGrath.

Demotte, Inc., 25 East 78th Street—Gothic sculpture, tapestries, etc.

Downtown Gallery, 113 West 13th Street—New group of paintings and sculpture, continuing the \$100 exhibition.

A. S. Drey, 680 Fifth Avenue—Paintings by old masters, antique sculpture and furniture.

Durand-Ruel Galleries, 12 East 57th Street—Paintings by French Impressionists.

Durischer Bros., 670 Fifth Avenue—Paintings by old masters.

Ehrich-Newhouse Galleries, 578 Madison Avenue—Paintings by old masters; contemporary American art.

Eighth Street Gallery, 61 West 8th Street—Group show by members.

Daniel H. Farr, 11 East 57th Street—Antique furniture, silver and porcelains.

Ferargli Galleries, 63 East 57th Street—Paintings and sculpture by American artists.

French & Co., Inc., 210 East 57th Street—Special exhibition of needlepoint; permanent exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.

Gallery for French Art, Rockefeller Center—Permanent exhibition of French art.

Gallery of Living Art, 100 Washington Square—Permanent exhibition of progressive XXth century artists, paintings by Charles G. Shaw.

Gallery Secession, 49 West 12th Street—Paintings by Nahum Tschacbasov and group show, to June 10.

Edward Garratt, Inc., 485 Madison Avenue—Exhibition of English and French XVIIIth and XIXth century furniture.

Grand Central Art Galleries, 6th Floor, 15 Vanderbilt Avenue—Annual Founders' Show, opening June 4.

Grand Central Galleries, Fifth Avenue Branch, Union Club Bldg.—Paintings and sculpture by American contemporaries.

The Hammer Galleries, 682 Fifth Avenue—A Hundred and Fifty Years of Russian Painting.

Marie Harriman Gallery, 61 East 57th Street—Summer show of American paintings in oil, watercolor and gouache.

Harlow, McDonald Co., 667 Fifth Avenue—Fine etchings and engravings.

Jacob Hirsch, Antiquities and Numismatics, Inc., 30 West 54th Street—Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.

Kennedy Galleries, 755 Fifth Avenue—Etchings by Levon West.

Kent-Costikyan, Inc., 711 Fifth Avenue—Permanent exhibition of antique and modern rugs from rug-making countries throughout the world.

Keppel Galleries, 16 East 57th Street—Drawings and etchings by Heintzelman; oils and pencil drawings by Lee Lash.

Kleemann Galleries, 35 East 57th Street—Paintings and prints by American artists.

Knoedler Galleries, 14 East 57th Street—Paintings by Walter Pach, to June 2.

Theodore S. Kohn & Son, 608 Fifth Avenue—One man show of work by Joanna Lanza, to June 7.

Kraushaar Galleries, 680 Fifth Avenue—Works by American artists.

La Salle Gallery, 3105 Broadway—Paintings by Sylvia Ludins, to June 29.

John Levy Galleries, 1 East 57th Street—Paintings by old masters.

Lilienfeld Galleries, Inc., 21 East 57th Street—Paintings by old masters.

Little Gallery, 18 East 57th Street—Hand-wrought silver, decorative pottery, jewelry, by distinguished craftsmen.

Macbeth Gallery, 11 East 57th Street—Group show of watercolors and pastels, to June 3.

Pierre Matisse Gallery, 51 East 57th Street—Paintings by French artists.

Metropolitan Galleries, 730 Fifth Avenue—Works of rare old masters.

Metropolitan Museum of Art, 52nd St. and Fifth Avenue—Loan exhibition of Oriental rugs and textiles, through September 15; prints by William Hogarth, through August 31; memorial exhibition of stoneware by Charles F. Binns, through June 9; Society of the Cincinnati, through June 9; Egyptian acquisitions, 1933-34.

Midtown Galleries, 559 Fifth Avenue—Group exhibition.

Milch Galleries, 108 West 57th Street—Summer group exhibition of paintings by contemporary artists.

Montross Gallery, 785 Fifth Avenue—Summer group exhibition of American art.

Morton Galleries, 130 West 57th Street—Paintings by American artists.

Museum of Modern Art, 11 West 53rd Street—Exhibition of European Commercial Printing of Today; summer exhibition of paintings, watercolors and drawings from the Rockefeller gift, opening June 5.

Museum of the City of New York, Fifth Avenue at 104th Street—Permanent Alcove of 1770; "XVIIIth Century Costumes in Settings of the Period"; "The History of Grand Opera and Concert in New York"; "Marcella Sembrich Memorial Exhibition, 1858-1935"; prints, maps, watercolors and paintings of New York City, part of the Edward W. C. Arnold collection. Closed on Tuesdays.

J. B. Neumann, Inc., (New Art Circle), 509 Madison Avenue—Living art, ancient and modern.

Newark Museum, N. J.—Paintings and tile designs by Domenico Mortellito, sculpture by Jane Wasey, to June 15; Tibetan art; modern American oils and watercolors, P. W. A. P. accessions; life and work of John James Audubon, to June 23; the design in sculpture. Closed Mondays and holidays.

New School for Social Research, 66 West 12th Street—Drawings, etchings and lithographs by Howard Simon, to June 8.

New York Public Library, Central Bldg.—Fortieth anniversary exhibition; exhibition of modern color prints; color illustration; "Canada"—a comprehensive exhibition of historical material from 1534 to 1867.

Arthur U. Newton Galleries, 11 East 57th Street—Paintings by old masters.

Parish-Watson, 44 East 57th Street—Rare Persian pottery of the Xth-XIVth centuries; Chinese porcelains.

Frank Partridge, Inc., 6 West 56th Street—Fine old English furniture, porcelain and needlework.

Georgette Passedoit Gallery, 22 East 60th Street—Paintings by French and American artists.

Raymond and Raymond, 40 East 49th Street—Framed facsimile reproductions of XIXth and XXth century French art, to June 29.

John Reed Club, 430 Sixth Avenue—Spring exhibition of students' work, to June 9.

Ethel Reeve, Inc., 10 East 53rd Street—Decorative panels by Ethel Sturdevant Theobald, paintings by Samuel Theobald, Jr., to June 8.

Rehn Galleries, 683 Fifth Avenue—Paintings and water colors by American artists.

Reinhardt Galleries, 730 Fifth Avenue—Old masters, modern French and American contemporary art.

Rosenbach Co., 15-17 East 51st Street—Rare furniture, paintings, tapestries and objets d'art.

Schaffer Galleries, 36 West 50th Street—Exhibition of Imperial Russian treasures.

Schwartz Galleries, 507 Madison Avenue—Prints by modern artists.

Scott & Fowles, 745 Fifth Avenue—XVIIIth century English paintings and modern drawings.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street—Rare tapestries, old masters, antique furniture, sculpture and objets d'art.

Sixtieth Street Gallery, 135 East 60th Street—Paintings by American artists.

Marie Sterner, 9 East 57th Street—Paintings by American artists and portraits of children.

Studio Guild, Inc., 30 Rockefeller Plaza—Flower studies in pastel by Leon Dabo, sculpture by Joseph Nicolosi, to June 3.

Symons, Inc., 720 Fifth Avenue—English and French clocks of the XVIIth and XVIIIth centuries.

Ten Dollar Gallery, 28 East 56th Street—Watercolors by Werner Drewes and Miyamoto.

Ton Ying Galleries, 5 East 57th Street—Special exhibition of Chinese art.

Uptown Gallery, 249 West End Avenue—"Madonnas" by group members.

Valentine Gallery of Modern Art, 69 East 57th Street—An American group.

Vernay Galleries, 19 East 54th Street—Special exhibition of XVIIth and XVIIIth century English furniture, silver, porcelain and many quaint and interesting decorative objects.

Julius Weltzner, 36 East 57th Street—German and Italian primitives.

Weyhe Gallery, 794 Lexington Avenue—Paintings, sculpture and prints by modern artists.

Wildenstein Galleries, 19 East 64th Street—Paintings by old masters and rare French XVIIIth century sculpture, furniture, tapestries and objects d'art.

Zborowski, 460 Park Avenue—Paintings by French artists.

Howard Young Galleries, 677 Fifth Avenue—Paintings by old masters.

Yamanaka Galleries, 680 Fifth Avenue—Special exhibition of modern Japanese prints.

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Reverse of the Jewel.



The Armada Jewel.



Obverse of the Jewel.



"Mrs. Parsons" by Richard Cosway, R. A.

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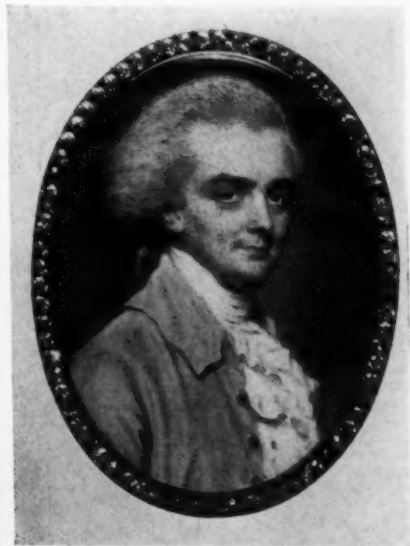
"King George IV when Prince of Wales" by Richard Cosway, R.A.



"Portrait of a Girl" by J. H. Fragonard.



"Portrait of a Boy" by J. H. Fragonard.



"Sir Charles Oakeley, Bart." by John Smart.



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